

# *The* School Musician

25¢  
A COPY  
\$2.00  
A YEAR

Our 26th Year

OHIO STATE  
UNIVERSITY  
DEC 7 1954



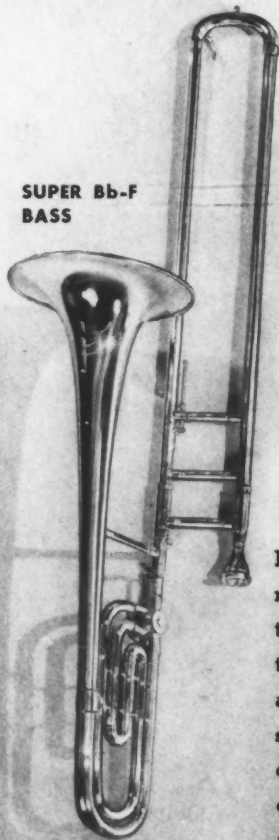
**Born Is  
The King**

December 1954

OHIO STATE UNIVERSITY LIBRARY

# Olds TROMBONES

**SUPER Bb-F  
BASS**



**RECORDING**



**SPECIAL**



**STUDIO**



**SUPER**



**AMBASSADOR  
BASS**



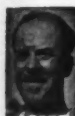
From that ideal beginner instrument, the Ambassador Bass, right through to the Recording model, OLDS trombones represent the top engineering and designing skill. Leading artists, teachers and students have, for several decades, aspired to the ownership of the finest trombone . . . OLDS for unexcelled musical performance, for flawless intonation and for the beauty only fine craftsmanship can produce.

F. E. OLDS & SON, Fullerton, Calif.

C  
A  
D  
Pontiac

Ban

Jack



Br  
S. H  
Dire  
Gaf  
Gaf



Ban  
Dan  
Dire  
Bo  
Dra  
Des



Au  
Rob  
Hel  
La



OB  
Bob  
Bol  
842  
Der



Th  
Art  
Dir  
Ob  
Ob



**OFFICIAL MAGAZINE  
of the  
American School Band  
Directors Association**

Dale C. Morris, President  
Pontiac High School, Pontiac, Michigan

**National Catholic  
Bandmaster's Association**

Robert O'Brien, President  
St. John's University  
Collegeville, Minnesota

**Phi Beta Mu**

Jack H. Mohan, Executive Secretary  
3507 Utah, Dallas 16, Texas

**Clinical Editors**



**Flute**

Rex Elton Fair, M. Mus.  
957 South Corona St.  
Denver 9, Colorado

**Brass**

B. H. Walker  
Director of Music  
Gaffney High School  
Gaffney, South Carolina



**String Clearing House**

Dr. Angelo La Mariana  
Western Michigan  
College of Education  
Kalamazoo, Michigan

**Band Forum**

Daniel L. Martino, A. B. A.  
Director Department of  
Bands  
Droke University  
Des Moines, Iowa



**Percussion**

Dr. John Paul Jones  
Conservatory of Music  
1508 Third Avenue  
Albany, Go.



**Audio-Visual Aids**

Robert F. Freeland  
Helix High School  
La Mesa, California



**The Clarinet Corner**

David Kaplan  
Director of Music  
Reynolds Community  
High School  
Reynolds, Illinois



**Oboe Bassoon**

Bob Organ  
Bob Organ Studios  
842 South Franklin  
Denver 2, Colorado



**The Choral Folio**

Walter A. Rodby  
Choral Music Director  
Joliet Township High School  
and Jr. College  
Joliet, Illinois



**The Band Stand**

Arthur L. Williams, A. B. A.  
Director of Bands  
Oberlin College  
Oberlin, Ohio



**Drum Major & Twirling**

Floyd Zarbock  
825 James Court  
Wheaton, Illinois

# The School Musician

4 EAST CLINTON STREET  
JOLIET, ILLINOIS

Founded in 1929

A magazine dedicated to the advancement of school music—  
edited for music directors, teachers, students, and parents.  
Used as a teaching aid and music motivator in schools and  
colleges throughout America and many foreign countries.

Vol. 26, No. 4 December 1954

## C O N T E N T S

They Are Making America Musical.....	4
John T. Lee, Georgia ASBDA Chairman, Director of High School Band, Columbus, Georgia	
Smart Ideas.....	6, 8, 10, 12
The Band a Community Built.....	13
By August San Romani, Director of High School Band, McPherson, Kansas	
TV—In Your School Tomorrow?.....	14
By Donald J. Shetler, Chairman, Michigan MEA Audio-Visual Committee, Director Slauson Jr. High Band, Ann Arbor, Michigan	
String Survey . . . No. 3.....	15
By Otto Leppert, Staff of Lyon & Healy, Corner Wabash and Jackson, Chicago 4, Ill.	
Get the Credit.....	16
As Told to L. J. Cooley, Staff of The SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois	
Let's Have a Piano Player in the Band.....	17
By George Way, Staff of Leedy and Ludwig, Div. of C. G. Conn, Elkhart, Indiana	
Born Is the King.....	18
By Lois E. Glenn, Director of Religious Education, Ottawa Street Methodist Church, Joliet, Ill., And Walter A. Rodby, Choral Music Director, Joliet Township High School, Joliet, Illinois	
Teen-Agers Section.....	22, 23, 24, 33
By Judy Lee, Staff of SM, Joliet, Illinois	
School Music News.....	25, 26, 27, 28, 29, 30, 31, 32
Classified Advertising.....	58

### Clinicals

The Band Stand: by Arthur D. Williams.....	11
The Choral Folio: by Walter A. Rodby.....	20
Percussion: by John Paul Jones.....	40
The Solo Brass: by B. H. Walker.....	37
Drum Major and Twirling Workshop: by Floyd Zarbock.....	34
Your Flute Questions: by Rex Elton Fair, M. Mus.....	51
The Clarinet Corner: by David Kaplan.....	43
Band Forum: by Daniel L. Martino.....	48
The School String Clearing House: by Dr. Angelo La Mariana.....	46
Double Reed Classroom: by Bob Organ.....	52
Audio-Visual Aids to Teaching Music: by Robert F. Freeland.....	54

Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Collin Fry and John Fitzer, Art Production. Judy Lee, Teen-Age Editor. Koren Mack, Music Pen Pal Club Coordinator. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$2.50. Single copies, 25c; 2 years, \$3.50; 3 years, \$5.00. Forrest L. McAllister, Editor and Publisher. Address all editorial and remittance mail to Joliet. Allow five weeks from the time subscription remittance is mailed from subscriber's post office to the time the first copy of the magazine is received.



A HIT ALL OVER  
THE U.S.A.  
Revolutionary New  
**CLARINET  
TRAINER**



OVERALL LENGTH 15 1/2 INCHES

with  
STANDARD Bb Clarinet  
MOUTHPIECE

and FULL-SIZE Clarinet  
TONE!

Teaches proper  
EMBOUCHURE TECHNIQUE  
quickly!

*Whitehall*  
**TRAYNER-  
CLARNETTE**

Teachers . . . educators  
. . . bandmasters . . .  
students are overjoyed  
with its performance! Play  
it—and you hear actual  
mellow clarinet tone—just  
like from a real, full-size  
professional clarinet!

A perfect step-up in-  
strument for all players  
who have mastered the  
Toneite, Sweetwind, Song  
Flute, etc. Next step prior  
to full-size clarinet. NO  
NEW FINGERING! It's  
just like the upper regis-  
ter of a clarinet or any  
popular pre-bond instru-  
ment!

Easy to blow—easy  
to learn—easy to play  
with any C Melody music.  
Over an octave range for  
simple lessons—sufficient  
scope to develop musical  
expression—without com-  
plications of octave blow-  
ing and mechanism.  
Rolled finger holes—so  
spaced that smallest  
hands can easily cover  
them. No key mechanism  
to get out of order—no  
adjustment expense.

Trains ear for correct  
sense of pitch and in-  
tention, as a founda-  
tion for further study of  
any instrument—or vocal  
work. Ideal for school  
band classes—to develop  
clarinet section. Fastest  
way of developing new  
clarinet players!

TRAYNER - CLAR-  
NETTE — complete  
with \$7.50 value  
"pro"-type Bb clar-  
inet mouthpiece—cap  
—ligature—case—fin-  
gering chart and 10  
C melody songs.

List  
**\$15**

• **Some Schools** purchase 4 to 6 do-  
zen at a time—and loan them to students  
for a full semester's use.

• **Studio Operators!** This trainer  
enables you to offer rental plan at low  
cost to develop clarinet sales without big  
investment of full-size clarinets.

• Try it at your favorite shop—or write  
for name of nearest dealer.

**DAVID WEXLER & CO.**

Exclusive Distributors

1243 So. Wabash

Chicago 5, Ill.



## "They Are Making America Musical"



**John T. Lee of Columbus, Georgia**  
A.S.B.D.A. State Chairman

"I like all classes of music, I like people, and school work. I dislike seeing a band director put on a show for his audience and forget that he has 25 to 100 boys and girls who are really doing the job, who should receive most of the credit. I believe the biggest thrill I receive from music is to take a group of young people who have never played a music instrument and teach them the art of playing," says John T. Lee, director of the Columbus High School Band, Columbus, Georgia.

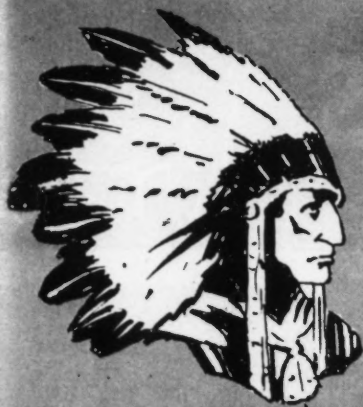
Mr. Lee has had a wide background of professional and educational experience. He was a professional musician for 17 years playing theaters, vaudeville, radio, bonds, and symphony orchestras. After graduating from Lanier University, Atlanta, Georgia, he took advanced training at Oglethorpe, Georgia University, and VanderCook College of Music. He organized and conducted the first High School Band in Georgia at the age of 18, at Fulton, Georgia. He was Director of Music at Lanier 2 years, and Oglethorpe University 7 years. He directed the band at Georgia Military Academy for 15 years and has been at his present position for 10 years. All of his musical units have received outstanding recognition through the years.

His most recent honor was to be selected as the Georgia State Chairman for the American School Band Directors Association. Though a very busy man, he still finds time to enjoy his favorite hobbies of golf, model airplanes, and reading detective stories. His greatest joys are his wife, his children and 5 grandchildren.

The Staff of **THE SCHOOL MUSICIAN** is proud indeed to present John T. Lee as a man who has, and always will assist in the great work of "Making America Musical."



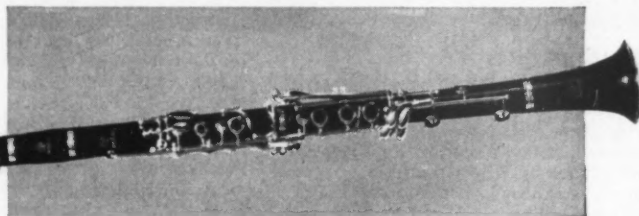
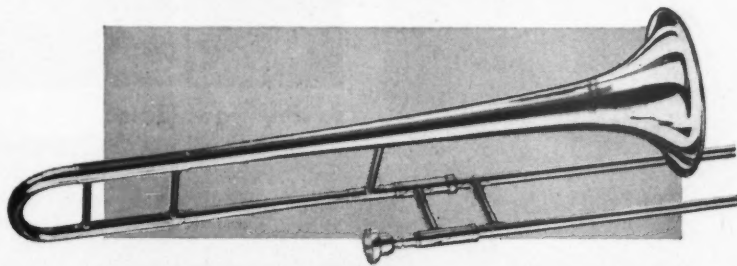
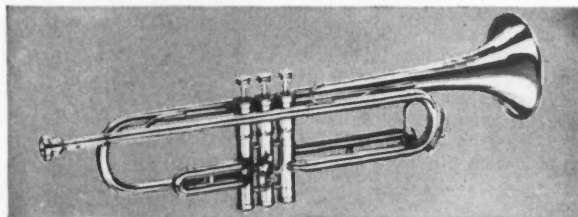
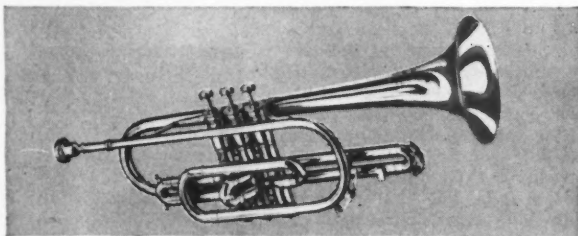




# INDIANA

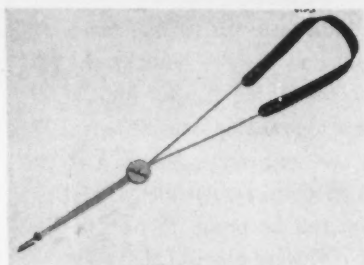
## CHIEF of all!

It's little wonder that Indiana is the leading name in student band instruments. They're built by the same skilled craftsmen who make famous Martin instruments . . . used by top-ranking musicians in America's finest bands and orchestras. Whether it be alto or tenor saxophone, cornet, trumpet, trombone or clarinet . . . you can be proud to play an Indiana. Here's the acknowledged chief of them all, and modestly priced . . . too!



See your nearest dealer, or write **THE MARTIN BAND INSTRUMENT CO. • ELKHART, INDIANA**

# SMART IDEAS

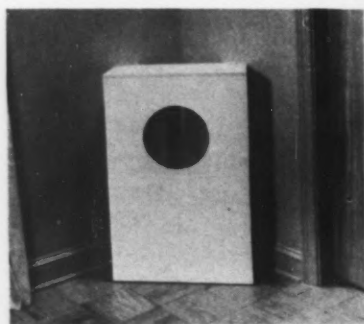


## Brilhart "Neck-Strap" Popular With Students

Among the many popular accessories now being offered by Brilhart is their famous "Neck-Strap". Considered one of the most comfortable and finest looking neck-straps made today, it is easy to adjust, will not slip, and will last for years.

The neck-band is wide, soft, and attractive in style. The hitching hook is simple but very durable. It is available in black or white. The adjustable cord is extra long so as to take care of bassoonists.

Priced at just \$2.50, directors and students may see and buy this excellent "neck-strap" at their local music dealer or may receive additional information by writing to Brilhart, Carlsbad, California. Be sure to mention The SM when buying.



## Loudspeaker "Kit" Available Thru Klipsch

A new Klipsch-designed loudspeaker system assembly kit has been announced by Klipsch and Associates, Hope, Arkansas, developers of the Klipschorn speaker system. Known as the Shorthorn system, it employs corner horn back loading to achieve

extended bass range without undue peaks. It has been designed with coordinated acoustic elements, including filters, for smooth response and low distortion. Single or coaxial speakers may be used or three-way systems may be installed.

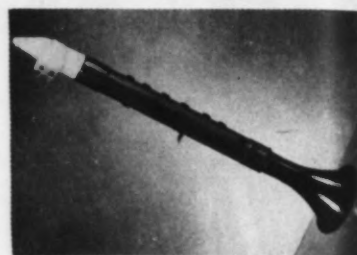
The kit includes all necessary parts, cut to size, and instructions for assembly. Exposed wooden parts are fine grained hardwood plywood. A free four page folder on the Shorthorn speaker system may be obtained from Klipsch and Associates, Hope, Arkansas. A mention of The SM when writing would be appreciated.



## Artley Foot Joint Eliminates Bridge

An exclusive feature of Artley Flutes is the new foot joint mechanism invented by Don Artley, president of D. & J. Artley, Inc., Elkhart, Indiana. As shown in the illustration, it eliminates the bridge construction on the C-sharp key. This gives better, faster, individual action of the key and absolutely positive adjustment for longer playing perfection.

For further information on this new mechanical improvement, see your local music dealer or write direct to D. & J. Artley, Inc., Elkhart, Indiana. Be sure to mention The SM when seeing or writing.



## "Trayner-Clarnette" Proves Popular With Directors

The revolutionary clarinet trainer called the "Clarnette-Traynor", introduced by Mr. David Wexler, president of David Wexler & Company, 1243 South Wabash Ave., Chicago 5, Illinois, has proved to be very popular with school band directors wherever the instrument has been seen. Directors say, "At last we have an instrument that actually uses a regular clarinet mouthpiece but use the simple, pre-band instrument fingering. It is truly a musical instrument."

Complete with \$7.50 value clarinet mouthpiece, cap, ligature, fingering chart, and ten melody songs in "C", this excellent instrument sells for \$15.00. Many schools are ordering 4

(Turn to Page 45)



## Kay Delivers New Electronic Guitar

Initial deliveries of the new K-152 Electric Spanish Guitar have been made to the Kay distributors. Sales Manager Bob Keyworth reports great interest in this new guitar and prom-

(Continued on Page 8)

# trumpet man's trumpet!

Leblanc artist and Mercury record star Ralph Marterie heads the famous "Down Beat Orchestra"

... everything you have been seeking in an artist trumpet — incomparable beauty of sound, utter freedom and flexibility, the valve action a miracle of precision craftsmanship! Visit your Leblanc dealer, put this superb new instrument through its amazing paces — the more exacting your own artistic standards, the more you will appreciate this truly unique achievement — the trumpet man's trumpet *par excellence!*



Luther Blodgett



Larry Brooks



Leblanc artist Les Elgart and his Sophisticated Swing, one of America's new favorite bands. Hear the latest Elgart releases on Columbia Records.



Frank Cippola



Elmer Kane



Don Jacoby



Manny Klein



Herbert C. Mueller



Wilfred Roberts

## LEBLANC



# Great REED NEWS for you!



FAMOUS  
BRILHART  
QUALITY

Now AVAILABLE in the New  
LOW-PRICED Brillhart SPECIAL  
CANE REED at all  
MUSIC DEALERS  
send for catalog

BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA

## SMART IDEAS

(Continued from Page 6)

ises a good supply will be available right through the Fall season.

The K-152 is available in the striking Blond finish for \$125 and in the Shaded Walnut finish at \$115. Made in the large Master size (17" x 42") the K-152 is ideal for the discriminating musician. This guitar has a close grain Spruce top and curly maple back and sides; the edges are celluloid bound and the Rosewood fingerboard has six large hand inlaid position markers. The finish is hand rubbed and polished.

For further information on this beautiful new instrument, we suggest you see it at your local music dealer, or write direct to the Kay Musical Instrument Company, 1640 Walnut St., Chicago 12, Illinois. Please mention The SM when writing.

## "Bill" Johnson in 58th Year of Continuous Service

A. J. "Bill" Johnson, affectionately known as the Dean of the Band Instrument Business throughout Michigan is completing his 58th year of continuous service to band directors. "Bill" is known from coast to coast for his helpful suggestions to young band directors who enter their first year of teaching. Many of the improvements that marks the distinction of modern musical instruments can be traced to the modest inventor "Bill" Johnson.

Today Johnson operates a highly successful music business at Grand Rapids, Michigan, known as the Musical Instrument Exchange. Employing many skilled workmen in his modern up-to-date repair and building plant, he states that the combined years of these workmen number something like two hundred and fifty years. He is also noted for building special instruments for artists to be used in



Pictured here is A. J. "Bill" Johnson, affectionately known in Michigan and surrounding areas as the "Dean of the band instrument business."

operas, symphonies and other great productions. His work is known (Turn to Page 10)

Trumpet  
to  
Sousaphone

*Professional performance  
priced for the student...*

*Oxford*  
BY BOOSEY & HAWKES, LTD.

See, hear and play  
these fine instruments.

You'll be delighted with their  
remarkable playing  
qualities and amazed  
at their very  
low price.

Trumpet  
Cornet  
Trombone  
Alto Horn  
Baritone Horn  
Eb Tuba  
BBb Tuba  
Eb Sousaphone  
BBb Sousaphone

1834



1954

*Free brochure upon request*

**C. BRUNO & SON, INC., 460 W. 34th ST., NEW YORK 1, N. Y. • 1100 BROADWAY, SAN ANTONIO 6, TEXAS**

December, 1954

Please mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

# Modern Band Series

CONCERT SIZE for SCHOOL BANDS

## \*VINCENT YOUMANS FANTASY

Contains Great Day, More Than You Know, Time On My Hands, Without A Song and Drums In My Heart.

Scored for band by Paul Yoder  
Also published for mixed (S.A.T.B.) voices

## \*WIZARD OF OZ FANTASY

Contains We're Off To See The Wizard, If I Only Had A Brain, The Merry Old Land Of Oz, Ding-Dong! The Witch Is Dead and Over The Rainbow

Scored for band by Paul Yoder  
Also published for mixed (S.A.T.B.) voices.

## \*IRENE OVERTURE

Contains Alice Blue Gown, The Talk Of The Town, Irene, To Be Worthy and Castle Of Dreams.

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices

## \*RIO RITA OVERTURE

Contains Rio Rita, Following The Sun Around, The Kinkajou, The Rangers' Song and If You're In Love You'll Waltz.

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## A MELODIC CARAVAN

Contains I Feel A Song Comin' On, I'm In The Mood For Love, It's A Most Unusual Day, Don't Blame Me and Cuban Love Song

Scored for band by Paul Yoder

## BLOSSOM TIME OVERTURE

Contains Song Of Love, Let Me Awake, There Is An Old Vienna Town, My Spring-time Thou Art, Keep It Dark and Three Little Molds.

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## MISSISSIPPI SUITE OVERTURE

Contains Father Of Waters, Huckleberry Finn, Old Creole Days and Mardi Gros

Scored for band by David Bennett

## COLORAMA

Contains Deep Purple, Autumn Serenade, Royal Blue and White Orchids.

Scored for band by Paul Yoder

## \*\*TRIUMPHAL MARCH

From the M-G-M picture "Quo Vadis"  
Scored for band by Erik Leidzen

## \*\*CONQUEST

From the 20th Century-Fox picture "Captain From Castile".  
Scored for band by David Bennett.

*Full School Instrumentation*

Full Band \$8.00 — Symphonic Band \$12.00

## DEEP PURPLE

Scored for band by Walter Beeler

## SONG OF THE BAYOU

With vocal solo.  
Scored for band by David Bennett.

## STREET SCENE

Scored for band by David Bennett

## TWO AMERICAN SKETCHES

(March and Nocturne)

Scored for band by David Bennett.

## PARK AVENUE FANTASY

With vocal solo of "Stairway To The Stars"  
Scored for band by David Bennett.

## DOLL DANCE

Scored for band by Walter Beeler.

## LAURA

Scored for band by Walter Beeler.

## ON THE TRAIL

From the "Grand Canyon Suite".  
Scored for band by David Bennett.

## \*THEY CALL IT AMERICA

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## MY OWN AMERICA

For band and mixed (S.A.T.B.) chorus.  
Scored for band by Merle J. Isaac.

## MARCH FOR AMERICANS

Scored for band by David Bennett.

## THROUGH THE YEARS

With Cornet or Trombone solo.  
Scored for band by Erik Leidzen.

*Full School Instrumentation*

Full Band \$6.00 — Symphonic Band \$9.00

\*May be played with or without mixed (S.A.T.B.) chorus.

\*\*Full score included with symphonic band.

Send for FREE Condensed Scores

THE BIG 3 MUSIC CORPORATION • 799 Seventh Avenue • New York 19, N. Y.  
Sales Agent for Robbins Music Corporation • Leo Feist, Inc. • Miller Music Corporation

## SMART IDEAS

(Continued from Page 8)

throughout the world as evidenced by his shipments to Germany, Africa, Japan, Alaska, Sweden, and many other foreign countries.

Asked why he still gives personal attention to school directors requests from all 48 states, he says, "I am of the firm opinion that musical activities, whether band, orchestra, choir, or ensemble, constitutes the most effective tool in the hands of educators today for building character and occupying constructively the minds and spare time of growing boys and girls. The world without music would be a deadly place in which to live."

"Bill" Johnson is the kind of Music Merchant who helps the music teacher to "Make America Musical".



## New Emergency Repair Manual for Strings

"If I only knew what to do, I could fix it in a minute." This familiar distress call has been sounded by many string educators when a peg is loose, a bridge breaks or the tailgut snaps. Often a concert, rehearsal or private lesson period can be saved by easily performed minor repairs.

"YOU FIX THEM" is a new manual for string educators to provide simplified and illustrated instructions for repairs and adjustment for string instruments. These procedures have been tested and recommended by many educators. Actual research and preparation of these instructions was conducted by Melvin Schneider, Iowa State Teachers College, Robert Becker, University of Wyoming and Gilbert Waller, University of Illinois.

This new manual has been compiled by the Educational Division of Scherl & Roth under the direction of J. Frederick Muller. The second part of the manual is devoted to several excellent suggestions to assist educators and supervisors in the selection of good quality, properly adjusted equipment.

Copies of "YOU FIX THEM" are (Turn to Page 12)





# The Band Stand ...



By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

## EIGHTH NATIONAL CONFERENCE COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Conrad-Hilton Hotel, Chicago, Illinois  
General and Business Sessions  
December 17 and 18, 1954  
North Ballroom—Third Floor  
Theme: *The Science and Art of Music*

### THURSDAY, DECEMBER 16

9:00 p.m. Steering Committee—Hugh McMillen, Chairman—Executive Suite

### FRIDAY, DECEMBER 17

8:00 a.m. Registration — Foyer of North Ballroom, Third Floor  
Reception Committee—Frank Pier-sol, Chairman

### FIRST GENERAL SESSION

9:00 a.m. Conference Call to Order—Clarence Sawhill, President  
Welcome—C. V. Buttelman, Execu-tive Secretary, MENC

9:15 a.m. "Dimensional Frontiers? Seeing is Believing!"

Research Into Tonal Problems—All—Conference Participation  
Statement: Introduction—James Neilson, Chairman

Exposition: Purpose of Research—Frederick Fennell

Development: Laboratory Demon-strations

Dr. Earle Kent—Director of Re-search, C. G. Conn Company

Merle Alexander—Conn Research Engineer

John D. Harrell—Conn Research Engineer

Recapitulation: Tonality Voting—Entire Membership

Coda: Summarization of Compara-tive Results (Brass Instruments)

11:00 a.m. Concert: Woodwind Quint-et—William T. Gower, Director

Colorado State College of Edu-cation, Greeley, Colorado

11:40 a.m. Address—Hugh McMillen, Vice-President

12:00 Noon Luncheon: Steering Com-mittee and Officers

### SECOND GENERAL SESSION

1:15 p.m. Recognition of Committees

1:30 p.m. Woodwind Recitals and Demonstration Lectures

Saxophone Quartet—William Gower, Director and Lecturer

Selected Clarinet Choir—Planning Committee:

Russ Howland, Fresno State Col-lege

Keith Wilson, Yale University

Austin McDowell, University of Illinois

Warren Lutz, University of Ken-tucky

William Gower, Colorado State College of Education

3:15 p.m. Multiple Choice Meetings

Charting and Mechanical Aids for Marching Bands

Scoring for the Football Band

Movies (Concert and Marching Bands)



Clarence Sawhill  
National CBDNA President  
"Our progress shall continue"

Recordings

4:15 p.m. Division Meetings:

California—Western—Ronald Greg-ory, Chairman

Eastern—J. R. King, Chairman

North Central—Nilo Hovey, Chair-man

Northwestern—Justin Grey, Chair-man

Southern—Ernest Lyon, Chairman

Southwestern — Donald Moore, Chairman

### EVENING SESSION

6:00 p.m. CBDNA Fellowship Ban-quet

Address—Dr. Howard Hanson, Di-rector of Eastman School of Music

Recognitions and Selected Enter-tainment

8:00 p.m. CONCERT IN ORCHES-TRA HALL

Eastman Symphonic Wind Ensem-ble, Frederick Fennell, Conduc-tor

### SATURDAY, DECEMBER 18

#### Business Session

8:00 a.m. Clarence Sawhill, Presiding

Election of Officers

Report of Secretary-Treasurer—Charles Minelli

Minutes of 1952 Business Session

Financial Report 1952-1954

Report of Steering Committee—Hugh McMillen, Chairman

Reports of Division Chairmen

Report of Constitution Revision Committee — Gerald Prescott, (Chairman)

Unfinished Business

New Business

### THIRD GENERAL SESSION

10:00 a.m. Concert of Original Band Compositions

Eastman Symphonic Wind Ensem-ble, Frederick Fennell, Conductor

(Compositions submitted by each division and selection made by Committee for Promoting Original Band Compositions—Ernest E. Lyon, Chairman)

11:55 a.m. Election Results

12:00 Noon Luncheon: Incoming and Retiring Officers Luncheon

### FOURTH GENERAL SESSION

1:30 p.m. "The Threshold—A Chal-lenge"—All-Conference Partici-pation

(Presentation of Problems in Meas-uring Tones on Reed Instru-ments)

Introduction — Bernard Fitzgerald and Myron Russell

Address: "Preliminary Explora-tions"—Earle Kent, Director of Research, Conn Laboratories

Tests and Analysis—Research En-gineers, Committee, and CBDNA Membership

3:30 p.m. Brass Quartet—University of Texas, Bernard Fitzgerald, Di-rector

4:00 p.m. Message from the New President

4:15 p.m. Adjournment

(Turn to Page 42)

**Score  
that extra  
point..**

for **STYLE...FIT...  
QUALITY...PRICE!**

Two great band uniform firms —

**A. Dubois & Son, Inc., and  
Louis G. Baine**

— now join forces as one team to offer you the finest in band uniforms. We have over 92 years experience in the manufacture of band uniforms for high schools, colleges, American Legions, etc., from coast to coast. See your local dealer for a complete selection of styles, colors and fabrics, or send today for this new free catalog in full color.



Band division Louis G. Baine  
of A. Dubois & Son, Inc.

**dubois**

17 UNION SQUARE • NEW YORK 3, N. Y.

The  
Uniform  
House  
of  
the  
Nation



**SMART IDEAS**

(Continued from Page 10)

available without cost by mailing your request to the Educational Division, Scherl & Roth, Inc. 1729 Superior, Cleveland 14, Ohio. A mention of **THE SCHOOL MUSICIAN** would be greatly appreciated when ordering your free copy.



**Besson Asked to  
Make Roman Trumpets**

At a recent English Military Tattoo held by the Northern Command at Leeds, England, the theme was an attack by Roman soldiery on old Saxon encampments. All historical data had to be accurate to the last detail, and unfortunately no specimen of a Roman Horn could be located.

Research engineers were called from the Besson plant, who designed and made, in a remarkably short space of time, this Buccina (plural Buccinae). Total length 95" in the Key of C.—about two-thirds of this length of a parallel tube in copper, the bell section being a copper Bugle bell.

**Bandland Publishes New  
March "The Baton Twirler"**

Mr. Leonard B. Smith, one of Americas greatest professional band directors has just written a new refreshing and sparkling march called, "The Baton Twirler". Practically every school band features their twirlers on the concert stage as well as the football gridiron. Now the band can play a march specially written and named for the twirlers. Priced at \$1.50 for the concert band arrangement (comes in march size), it may be ordered from your local music merchant, or direct from Bandland, Inc., 407 Fox Building, Detroit 1, Michigan. Be sure to say you read about it in **THE SCHOOL MUSICIAN**.

# The Band a Community Built

By August San Romani



August San Romani

## More Music For More People

If you are a band director in a town of five to ten thousand population it may be that the band program we are using in McPherson, Kansas, may appeal to you.

As early as 1925 the city dads and the Board of Education got together to devise ways and means to carry out a plan that would bring more music to more people.

This is how it started. The city wanted regular concerts but could not afford to pay for a full time director, or pay the musicians for their service.

The Board of Education wanted a school band program but could not pay enough salary for a full time teacher. So, a City Band Board was appointed to work with the school, and a director was hired. From the very beginning all concerts were free to the public. This created a healthy public relation between city and schools, and it was very soon that interest in band grew rapidly.

At the present time we are enjoying a very wholesome program that is workable yet not expensive for either the school or the city.

## The High School Band Is Municipal Band

The high school band plays regular Sunday concerts in the winter time, and weekly summer concerts in the park, and, of course, plays for all civic, patriotic and religious groups, throughout the year. No charge is made for any program. Since the community receives all this service it follows that there is very little trouble in financing the program. For example, we furnish all instruments to beginners. All lessons, music, supplies, and repairs are paid for from a band fund derived from the city tax (four-tenths of a mill), plus the regular budget for band from the school.

After about thirty years of this program it is needless to point out that we have accumulated enough instruments, music and supplies to run a band program for about three hundred "kids" each year.

This program is carried out as follows: (1) The seventh grade band,

where we start our program, is kept to about seventy in number each fall. In the first year we work mostly on tone production and rhythm. (2) In the eighth grade band we start to place youngsters on instruments best suited to them and with an aim towards instrumentation, for the high school band. In this second year we organize small ensembles who often play for school chapels, PTA meetings and so forth. (3) The ninth grade, or the freshman band, is by now pretty well settled in regards to instrumentation. Here we stress sight reading, one new number each day. The freshmen do not play in the senior band, unless the student is very talented or plays well on the oboe, bassoon, or French horn. (4) The senior band, which is made up of the upper three grades, we try to keep down in size to about one hundred members. From this band we make up the group that play the regular concerts.

When you furnish the instruments, music, lessons, repairs, etc., naturally the student is expected to play when called upon. Each year when school starts in September we organize small ensembles that are ready to play for any type of program on very short notice. It may seem that this would create a big demand for the musicians and it actually does, but with this many to draw from we do not feel that we are putting too much strain on any group. Actually they vie with each other and seem to enjoy playing for civic groups.

Another important motivation for our system is our plan for band tours and band trips.

## Band Tours

Once in the life of very band member we take the band on a tour (every third year), the two years in between, we take the band on short trips. Some of our long tours have been trips to the World Fair in Chicago, trips to St. Louis, the Ozarks and Arkansas, Colorado and New Mexico. On the short trips we take the band to Kansas City, or visit the campuses of our state colleges and universities.

There has never been a problem in financing these trips, simply because the band serves the needs of this community and they show their appreciation by furnishing the money for our tours and trips.

## The Winter Concerts

These concerts are played in the city auditorium, and are very carefully planned, well rehearsed, and seem to please people who like to hear band music. These are played on Sunday afternoons to capacity audiences and we play six or seven concerts from October through April. In the fall, of course, we have our football bands, but move indoors as soon as possible and start work on concerts. In the early spring we keep busy on our band trips, parades, conventions, and as soon as school is out we move to the band shell in the park. The summer programs are unique in that they are a sort of a social gathering for those people who like to sit in their cars, and in the band park in the cool of the evening, while the band is playing in the shell. The music for the summer band is light, mostly marches and popular tunes. The merchants join in the fun at the summer concerts by offering "merchandise" that we give away during the concert. These summer concerts are very well attended. We use fifty to seventy-five members for summer band, whereas in the winter we use about a hundred. Many towns in Kansas have copied our band program at least in part, and they too find that it works very well. We believe that this program has two very important features. (1) A well balanced music education program and (2) more music for more people.

This program as you have now discovered is not original with us in Kansas, but it has been very successful and we sincerely believe that with a little work, and an honest effort, other towns could soon have a program as well balanced as ours that would benefit both the director, the schools and the community.

THE END



Are You Ready For—

# TV—In Your School Tomorrow?

By Donald J. Shetler

I hope the title shocked you. Many music specialists, teachers in school music departments all over America, have been completely oblivious to developments in audio-aids. Television is only the most recent of these which music educators may let slip away. Over two hundred ultra high frequency channels are available now. Commercial interests still have not given up the well-founded belief that educators will sleep away the golden opportunity to use television for educational programming.

## Is Your Head in the Sand?

This will make some of you angry. How often have you slipped into the grave—beg your pardon—groove of self-satisfaction? The way you taught ten years ago is still all right. Some of you still use the same teaching formulas that brought home the bacon twenty or thirty years ago. Like the well-known long-legged bird, music directors on all levels of instruction have covered their heads in doubt as radio, sound films, the filmstrip, and television have been utilized by teachers of the applied sciences, fine and industrial arts, and social studies. Some cities have gone so far as to purchase a film or two, maybe a filmstrip. The films may be practical for timely use in the music department, or they may gather dust along with the record player. It

sounds bad, doesn't it? You will find the situation in hundreds of otherwise well-balanced school systems. Why use a teaching film, or play records, when you can follow the same rut that you fell into during your first two years of teaching?

Count the number of 16mm films that you could use in a real teaching situation. Now look at a catalogue of films produced for the social studies or English department. Not many good music films, are there? Why? Not many music teachers have expressed an audible desire to producers for films of this type. Demand creates supply. Ask your audio-visual advisor whom to write about it. He may be able to give you some real help.

But here lies the real tragedy. Most of you can remember going through four or more years of teacher training without seeing more than two or three films that you could use. Did you have a lecture or two on how to prepare and follow up a film lesson? Have you ever seen the Vugraph in operation? Believe it or not, these audio-visual aids are now in use . . . by music teachers. If we haven't the slightest idea of media more than ten years old, what are we going to do when television comes to the classroom?

## What Has Been Done by Music Teachers?

What has happened in the audio-aids field in the past few years? Are these developments important to the music educator? As early as 1925 records and radio were being used in the teaching of music. Thanks to a few alert musicians, some shrewd promoters, and a score or so of leading music educators, we now have records in almost all the standard speeds available for use on every level of school music instruction. The tape recorder, latest innovation in recording devices (it isn't really new), has been widely accepted in school music departments. Binaural recording is in use now for the discriminating listener. The 16mm sound film has been used wisely by some music educators for years. Distribu-

tors of educational films have responded to the demand for more and better films. In the last five years we have been exposed to some really useful, high quality teaching films. The *SCHOOL MUSICIAN* magazine has periodically listed the latest music films. Educational FM radio, though now coming into its own, is still not available to thousands of teachers.

A few state colleges and universities have pioneered in setting up complete educational film and tape recording centers. Rental plans are now in general use in many states. The teachers' colleges, however, have not taught or used the new means of teaching to full advantage. Many graduates go into teaching without the knowledge that is required of teachers in other humanities courses. Music teachers have been forced to gather the know-how, and the information concerning audio-aids, on their own. A few have gained experience the hard way. Others have been disillusioned about the possibilities for use of these new teaching tools.

If, and when, you, or the groups you conduct, are called on to present a program over your local educational television outlet, will you be able to do your best job with assurance? It may happen soon. Educational TV is here. Read your daily paper. The N.E.A. and the Joint Committee for Educational Television have been



much in the news. Almost every week we see some new development in the educational TV picture. How do we, as music teachers, fit into that picture? The Music Educators National Conference, the American Music Conference, and the Music Teachers National Association have begun study on the problems to be solved in utilizing television. Representatives of some of these organizations worked hard in testimony before the F.C.C. almost two years ago. We are interested, after all.

Big men in the TV industry have scoffed at the idea of a group of school teachers trying to make a success of teaching by TV. Are these sceptics right or wrong? In some states music educators have been using radio with great results. Both vocal and instrumental programs that really teach, as well as entertain, have been on the air for some years.

If finances and conditions permitted a college or school-owned television station to be put into operation in your area, would you know what to do to make it a success? Could you be instrumental in the music programming? Do you use the music programs now presented on commercial TV? It is being done, you know.

Just as music teachers are daily realizing more possibilities in the use of the tape recorder, the sound film, educational radio, and the projector field, new ideas will appear for the use of television. The use of sound film on television is a standard practice. Witness the hundreds of "Westerns" that do not even come up to technical standards now found in almost every educational film. Surely we can do better. You may have seen an educational film that you feel would be of general interest. Why not utilize the better films for this use? This would surely increase the supply of fine teaching films for music. How about a series of music appreciation films, or even live TV shows, using student musicians to demonstrate the instruments of the orchestra?

It would also be possible to use TV as a supplementary teaching medium. Obtain the services of outstanding instrumentalists in your area. Let them assist a co-ordinator, perhaps the supervisor of music, in the presentation of a series of instrumental classes. These would be supplementary to classes already being taught in the schools. Would your brass section enjoy seeing one of America's greatest cornet teachers explain the finest points of embouchure formation? I think my advanced string class would get a real thrill playing along with a good string quartet—possibly from a nearby college or university. Would your band enjoy seeing the nation's finest marching and concert bands play right in the school auditorium or your band room? Mine would.

The author has written a graduate thesis entitled "Television: the New Frontier for Music Education," containing a review of developments in radio and television, a survey of various types of educational FM programming practices, and a good deal of production material for radio and television shows. As late as January, 1953, this was the only work available on this particular subject.

I hope this article has challenged your thinking. I hope you will make

an attempt to be aware of what is happening in the realm of audio-aids. Above all, I hope that you will accept your responsibility when educational TV is introduced to your part of the country. Look for the newest ideas in television. Write to the M.E.N.C. for up-to-the-minute information on TV for the music educator. Be ready to take an active part in bringing TV to your school tomorrow.

THE END

## An Analysis of the—

# STRING SURVEY

## Part III

*By Otto Leppert*

This is part three of a series of articles on the "String Survey" as analyzed by Otto Leppert, a member of the Lyon and Healy Staff of Chicago. We suggest that the reader refer to article number one (Oct. '54) and number two (Nov. '54) of the *SCHOOL MUSICIAN* . . . Editor's Note.

### 4. WHAT CAN THE AMERICAN STRING TEACHERS ASSOCIATION AND OTHER STRING TEACHERS GROUPS DO TO STIMULATE AND ADVANCE INTEREST IN THE STRINGS?

a. Develop more regional string clinics, meetings and concerts. Bring outstanding string performers to groups and areas that seldom have an opportunity to hear them. Enlist the support of music colleges and business concerns. Issue more literature on advances being made in string teaching methods and procedures, also more articles on technical problems.

b. Promote a dynamic program to serve all the members. More string publicity calling attention to successful string programs and show teachers how they can best further the string cause. Publish information on ideas and techniques which have been proven most successful in string promotion.

c. Keep growing. Inaugurate a membership drive. Offer instruments or scholarships to most talented students and awards to outstanding

teachers. Praise and publicize most successful string programs.

d. Advocate and strive for more effective string teacher training in colleges. Encourage talented students to plan and study for a teaching career instead of an exclusive professional playing career. (A little less concern over who will replace Heifetz and more emphasis on sound, productive elementary and intermediate teaching practices.) A recent survey by South Dakota school superintendents gave the lack of competent string teachers as the chief reason for not having more string programs in the schools.

e. Expand the fine work the American String Teachers Association is now doing with special emphasis on regional activities, research on all phases of string teaching, string surveys. Set up special commissions to coordinate the efforts of individuals and groups. Work toward greater co-operation between the school music director and the private teacher, showing that their interests and aims are mutual. Convince school music administrators of the educational and cultural value of school string programs, stressing string instruction in the elementary schools. Continue working with other music groups such as MENC.

f. Contact legislative bodies and strive for the establishment of music as a major subject in the schools with credit as a curricular and not extra-curricular study.



Arnold Murray, left, director of music at Inglewood, California, high school, rehearses his unusual musical group comprised of guitar and accordion students.

## The Accordion And Guitar Can Now—

# GET THE CREDIT

*As Told To L. J. Cooley*

School administrators in a California community are pioneering new methods to bring music into the lives of a greater number of the students. The Inglewood High School of Inglewood, California, has established a "double" first in its music program. The school has introduced an accredited class in accordion and guitar . . . two instruments not included in the academic music study of other schools. In addition the school agreed to a further initial step in this new study: it has agreed to purchase both accordions and guitars and provide necessary instructional supplies just as it does for the band and orchestra.

Arnold Murray, music director at Inglewood, sees this step as the beginning of a new trend in music study that will broaden the scope of school music to satisfy the wider variety of American music tastes.

The class had its start five years ago when several student accordion

and guitar players approached Murray to establish an accredited course. They knew of Murray's personal interest in the instruments and that he had played the accordion professionally for several years. He had no answer when they wondered why credit toward graduation was given for orchestral and band instruments and piano . . . but not for their accordions and guitars, which are among the most popular of all instruments in the United States.

Murray took the suggestion to Kenneth M. Hurlbert, principal, and Dr. H. Fred Heisner, superintendent, who both realize the value of music as a part of every child's training. They agreed that if there were sufficient interest in the instruments, a class would be allowed. Shortly after the students were notified of the possibility by a school bulletin, a great interest was shown and a class was organized.

The group faced two needs immediately: instruments and music arranged for the unusual combination. Because the instruments are bulky to carry to and from school, and because the school provides instruments for the other musical groups, the administrators approved the purchase of necessary equipment to put the new class on an equal basis with the rest of the school music program.

Instructor Murray found that great quantities of music are available for both the instruments, but few arrangements could be had for the combination of accordion and guitar. Murray now does all the arranging for his new group.

Now that the class is well established and chalking up its own successes as part of a well-rounded music program, Murray feels that overcoming the obstacles was well worth the effort.

"This new era has supplied at least



four advantages to our music program, as a whole which were not found to the same extent in the other music groups," Murray explains.

"First, the advantages of group training and stimulus are brought to children who use their love for music to play accordions and guitars.

"Secondly, a wholesome emotional outlet is provided for a greater number of children . . . and few classes can give the amount of personal recognition this provides as each child performs.

"In the third place, the class provides its members with experience of a finished, semi-professional nature. Each year many performances are given, including TV shows, club programs, school activities and other public appearances. Some of the former members of the class have even taken part-time jobs to assist them in college expenses.

"A definite stimulus in interest in these two instruments has grown in the entire community as they have

been raised in prestige. Because there is only one class, membership is limited to only students with previous training. Private instructors have noticed a definite increase in students . . . who have the school class as a goal."

Murray, Hurlbert and Dr. Heisner, pioneers in this newest educational music field, all feel it is a valuable step in the direction of distributing the benefits and enjoyment of music to a wider range of young people.

# Let's Have A Piano Player In The Band

By George Way

"Ridiculous," some would say. "It just isn't done," say others. But hold everything—there's a story here. Of course we don't mean a piano player playing a Kimball or a Baldwin. We want to talk about a piano player playing "The South American Piano," as it is often called—but better known as the Marimba. A truly beautiful instrument, particularly well suited to band music. Why do we not employ more of them in school bands? There are two chief reasons.

First, we are told by many music educators that there are no teachers in their towns and, therefore, no players. Second, we are told there are no parts included by the publishers with standard band arrangements. Many bandmasters give up on the basis of these two obstacles and the subject is seldom revived, even though they might like to include the instrument in their organization.

## Securing a Teacher

Let's talk about the old "bugaboo"—no teacher in the town. Perhaps there is no Marimba teacher by that title, but stop to think . . . any piano teacher CAN be a carimba teacher—and every piano player CAN be a Marimba player. They just don't realize it.

You can prove this by asking any piano player to play a tune WITH TWO FINGERS ONLY. Of course he (or she) can do that. When they do, they are playing in practically the same manner as they would on a Marimba. The only difference would be holding two mallets and beating with them instead of with the two fingers. The keyboard is the same. It's all there except the roll, and it doesn't take long to learn that because it is simply one beat with each mallet, played in the same manner as one would play fast single-finger

alternating strokes on the piano keys. Simplicity itself.

There are a lot of young piano students in every town who would like to join in the glamour of the band and be a part of the concerts, travel, etc. Such a member would, of course, play Bell-Lyra in parades and at football games. It would take only a few days to get the "feel" of the Marimba. And you, the Bandmaster, would have another legitimate musical show-piece which would greatly

improve the ensemble and win the public's applause.

## Parts for Marimba

Now let us discuss the problem of parts. You no doubt know that the oboe part lies in the same key as required for the Marimba. In most cases it is "full" enough to be used as written, but if there should be "thin spots" here and there it is a simple matter to fill in a few notes. Many Bandmasters can improve such parts with a little originality, but if they cannot do this themselves there is usually someone in every town who can. It's only a question of a little time and is well worth the effort. The resourceful Director can also mark up an extra Conductor's Score with blue pencil, indicating the passages for the Marimba to play. With a little coaching the young performer will be able to follow the condensed score and add greatly to the color of the rendition. In this

(Turn to Page 57)

## You Can Read It In January

- **Teaching Rhythm Band in Rural Schools**, by Gwen Lemke, Music Supervisor, Will County, Illinois. Is it really possible to develop a good rhythm band program in one room rural schools? Gwen Lemke tells you exactly how she does it every day of the week in the January issue.
- **English Strings Are on the March**, by W. G. Williams, Ministry of Education Music, Yorkshire, England. England has made tremendous strides in instrumental music in the last decade, especially in the field of strings. Mr. Williams tells how this great national program has been built in the January issue.
- **LISTEN!** by R. Russell Aukerman, Associate Professor of Music, Morehead State College, Morehead, Kentucky. Why do we teach the student note perfection and not musical understanding? Mr. Aukerman makes some very challenging statements in this timely article which will appear in the January issue.
- **A Reno Teacher Goes All Out for Class Piano**, by Florence Billingham, with foreword by Dorothy Bishop. Miss Billingham tells of the fun she is having with class piano. In the January issue she tells how class piano and private lessons for everyone has been ideal.
- **Many Others**—Pictures, Features, News, Clinical Columns, Smart Ideas, Teen-Agers Section, and many others.



# "Born Is The King"

*A Christmas program adapted from Scripture, Verse, and Song*

By Lois E. Glenn and Walter A. Rodby

1. In dimly lighted sanctuary (or auditorium), organ music is played for fifteen minutes before program starts.

2. A choir enters quietly and is seated. (The choir may already be on stage, and presented by opening a curtain).

3. Choir light on; choir remains seated and sings first verse in unison of "O Come, O Come, Immanuel".

4. Choir lights off; lecturn lights on.
5. *Two readers enter, go to dimly lit lecturnes opposite choir;*

**FIRST READER:** Hear the word of the Lord from Jeremiah:  
**SECOND READER:** Behold the days come, saith the Lord,

That I will raise unto David a  
righteous branch,  
And a King shall reign and prosper,  
And shall execute judgment and  
justice in the earth.

In his days Judah shall be saved,  
and Israel shall dwell safely;  
And this is his name whereby he  
shall be called.

THE LORD OUR  
 RIGHTEOUSNESS.

**FIRST READER:** Hear the word of the Lord from Micah:

**SECOND READER:** But thou, Bethlehem Ephratah,

Though thou be little among the  
thousands of Judah,  
Yet out of thee shall he come forth

unto me  
That is to be ruler in Israel;  
Whose goings forth have been from  
of old,  
From everlasting.

6. Organ music playing softly and slowly, "O Little Town of Bethlehem" as First Reader continues:

7. FIRST READER: Hear the word of the Lord from Isaiah:

\*For complete staging directions see Choral Folio, page .....

**SECOND READER:** The people that walked in darkness have seen a great light.

They that dwell in the land of the  
shadow of death,  
Upon them hath the light shined.

For unto us a child is born,  
 Unto us a son is given,  
 And the government shall be upon  
 his shoulder;  
 And his name shall be called Won-  
 derful, Counsellor,  
 The mighty God, The everlasting  
 Father,  
 The Prince of Peace.  
 Of the increase of his government  
 and peace  
 There shall be no end, upon the  
 throne of David, and upon his  
 kingdom, to order it,  
 And to establish it with judgment  
 and with justice,  
 From henceforth even for ever.  
 The zeal of the Lord of Hosts will  
 perform this.

8. Lecturn lights off; readers are  
 seated; organist completes "O Little  
 Town of Bethlehem".

9. Choir lights on; choir remaining  
 seated sings verses 1, 3, and 4 of "O  
 Little Town of Bethlehem".

10. Choir lights off; lecturn lights  
 on; first reader goes to lecturn.

11. FIRST READER: And it came  
 to pass in those days, that there  
 went out a decree from Caesar  
 Augustus, that all the world  
 should be taxed. And all went to  
 be taxed, every one into his own  
 city. And Joseph also went up  
 from Galilee, out of the city of  
 Nazareth, in Judea, into the city  
 of David, which is called Bethle-  
 hem, because he was of the  
 house and lineage of David, to  
 be taxed with Mary his espoused  
 wife, being great with child.

12. Lecturn lights off, reader re-  
 mains standing.

13. Mary and Joseph enter from  
 right of sanctuary or auditorium  
 stage. As they reach the platform,  
 soft spot on them, they proceed to  
 center, pantomime a knock on door.  
 Innkeeper sidles out from left, mo-  
 tions to indicate no room, points  
 around to stable (same place as he  
 entered). Slowly and discouraged  
 Mary and Joseph go out in direction  
 of Innkeepers point, softly spotted as  
 they leave. Innkeeper shrugs and  
 hurries out opposite way.

14. Lecturn lights on.

SECOND READER: And so it was,  
 that, while they were there, the  
 days were accomplished that she  
 should be delivered. And she  
 brought forth her firstborn son, and  
 wrapped him in swaddling clothes,  
 and laid him in a manger; because  
 there was no room for them in the  
 inn.

15. First reader remains at lecturn;  
 Second reader to lecturn; organ play-  
 ing softly "We Three Kings of Orient  
 Are".

16. SECOND READER: From the  
 East there journeyed three wise  
 men

Who followed the lead of the  
 star.

They came to Jerusalem at eve-  
 ning

Seeking shelter, for they had  
 come far.

From Herod they sought infor-  
 mation

Regarding the Saviour of men.

The chief priests and scribes as-  
 certainated that

The birthplace would be Bethle-  
 hem.

As they left the great city behind  
 them

And followed the star's shining  
 ray

They came unto Bethlehem's  
 stable

And fell on their knees where  
 He lay.

17. Lecturn lights off; both readers  
 sit, while organist completes "We  
 Three Kings".

18. Choir lights on; choir remain-  
 ing seated sings all four verses of  
 "We Three Kings of Orient Are".

19. During the singing, three wise  
 men come from rear of the sanctuary  
 or auditorium down center aisle. Dur-  
 ing each chorus they stop to consult  
 parchment maps to see if they are  
 headed right. Arriving in front (or  
 on stage) after verse three, they leave  
 by the left exit during the fourth  
 verse. Soft spot follows them.

20. Lecturn lights on, First Reader  
 rises and says:

FIRST READER: There were shep-  
 herds in the same country, abiding  
 o'er the fields

Keeping watch over their flock by  
 night.

And the angel of the Lord came  
 upon them

And the glory of the Lord shone  
 round about them

And they were sore afraid.

And the angel said unto them:

21. Reader remains as is; Angel  
 from the balcony is heard:

VOICE OF THE ANGEL: Fear not,  
 for behold, I bring you good tidings of  
 great joy,

Which shall be to all people

For unto you is born this day

In the city of David, a Saviour,

A Saviour which is Christ the Lord.

And this shall be a sign unto you:

You shall find the Babe, wrapped in  
 swaddling clothes,

Lying in a manger.

FIRST READER: And suddenly, there  
 was with the angel,

A multitude of the heavenly host,  
 praising God, and saying,

Glory to God, Glory to God, Glory  
 to God in the Highest,

And on earth, peace, goodwill to  
 men.

22. Lecturn lights off; Reader sits.

23. Choir lights on; choir remains  
 seated and sings all four verses of  
 "While Shepherds Watched Their  
 Flocks".

24. During the singing, shepherds  
 appear from both right and left and  
 proceed to sanctuary platform or stage

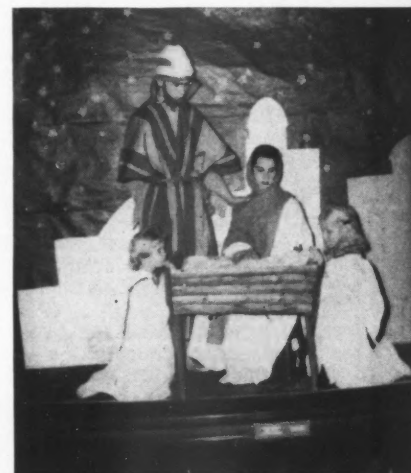
An explanation of this beautiful pageant  
 will be found in Mr. Rodby's regular clin-  
 ical column THE CHORAL FOLIO found  
 elsewhere in this issue.



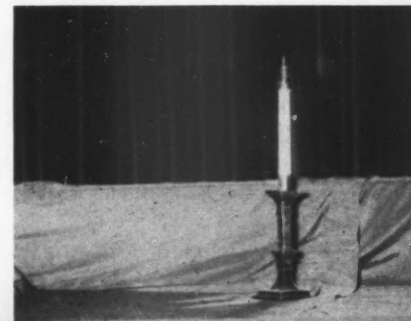
"We three kings . . . bringing gifts we  
 travel afar. . . ."



And the angel said unto them. . . . Fear  
 not. . . .



Her first born son. . . . Have seen a great  
 light."





and get in a reclining position. Suddenly a star lights in the sanctuary, the shepherds are awakened, listen to the words of the song, show interest, pantomime talk among themselves. During the last verse they leave all together as if going toward the star.

25. Choir lights out; lecturn lights on; reader rises.

SECOND READER: As the angels went away from them,

The shepherds said one to another,  
Let us go even now unto Bethlehem  
and see this thing which has  
come to pass,  
Which the Lord has made known  
unto us.

And they went in haste to the  
stable

Where they found Mary, Joseph,  
and the Babe

Lying in the Manger.

26. Lecturn lights off; reader sits.

27. SOLOIST: From the balcony or somewhere apart from the choir, solo voice sings first and last verse of "O Holy Night". Spot soloist with soft light only if necessary.

28. During the first verse of "O Holy Night", several children come down aisles from rear of sanctuary, arriving at alter (or on stage) and kneeling at the chorus, "Fall On Your Knees". Children leave from exits nearest choir as last verse begins.

29. CHIMES: either from organ or from a separate set of chimes.

30. During chimes, curtain opens on stage (or alter) showing manger scene. Mary, Joseph, and the Babe, and two little angels kneeling on either side of the manger. Softly but well lighted.

31. During manger scene, choir seated in darkness, sings chorus only of "The First Noel" (a cappella if possible).

32. CHILDREN'S CHOIR: (optional) sings one verse of "Infant Lowly", again, without accompaniment.

33. SILENCE

34. CHOIR: Flooded with light, standing, bursts into an especially brilliant anthem such as, "Fanfare For Christmas Day" by Martin Shaw, or "Noel!" by Dickenson.

35. All lights off.

36. MINISTER: One of the earliest commands of Almighty God was "Let there be light". Many of our favorite passages of scripture speak of light: "Thy word is a lamp unto my feet, and a light unto my path"; "The people that walked in darkness have seen a great light"; "The Lord is my light and my salvation"; "Let your light so shine before men . . . that they may glorify your Father which is in heaven"; "I am the light of the world".

Light has always been the symbol for knowledge, truth, goodness. Religions, ancient and modern, have used the sun, fire, and eye as central ideas around which to build their worship.

Thus it was most appropriate that Jesus spoke of himself as "The Light of the World". Christians throughout the ages have used candles on their altars to remind them of this fact. It was He who commanded us to let our light shine, not hiding it under a bushel.

There once was a church, a very strange church, that did not have any lights. The minister gave to each member a candle which he would light as he came to church. It so happened that there were the same number of members that the church had seats. When all of the people were present, every corner was as bright as day. But when some of the people did not come to church, it was very dark indeed in some places, and very hard for the people to read from their Bibles and hymnbooks.

It has been said that it is better to light a candle than to

curse the darkness. This room is in darkness. As we light this candle, . . .

37. MINISTER: (or some appropriate persons) rises from position near First and Second Reader; proceeds to lecturn and lights one candle placed conspicuously in a candelabra.

38. MINISTER (continues reading): We think of Him whose birth we celebrate today, and the light He caused to shine through the ages, around the world. We remember that all great things begin small and grow, even as He came to earth as a Baby and grew to full manhood. World peace begins in the hearts of even the least of us.

39. While the Minister speaks cue number 40 below, he lights another candle from the single burning candle. From this candle he lights candles for two or three choir members who in turn pass the light to other members with candles. The minister should  
(Turn to Page 53)



By Walter A. Rodby

#### Birth of a Script

If you haven't already spotted it, the choral feature this month is a specially written Christmas program called, "Born Is The King!"

Several programs are now available (see Choral Folio, December, 1953), but not many of them are simple enough to be staged effectively with a minimum amount of rehearsal. "Born Is The King!" was written for the busy director who wishes to present a special Christmas program, but does not have the time or inclination to get involved, in one of those Yuletide extravaganzas.

Lois E. Glenn, Minister of Education, Ottawa Street Methodist Church, Joliet, Illinois, conceived the idea, and I, as Minister of Music for the same Church, prepared the singers. Virtually no overall rehearsal was required, and yet as a simple, Sunday afternoon vesper service, the program stood up as a poignant reminder that nothing can replace the freshness and lyrical beauty of the Bethlehem Story.

#### Requirements

Here is what you will need to produce this program.

Church sanctuary or auditorium stage

Mixed choir

Choir loft or risers

Organ or Piano

Children's choir (optional)

Two readers

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

Minister (or other appropriate person)

Voice of the angel

Non-speaking parts to include:

Mary, Joseph, Inn-keeper, Three Wise Men, Shepherds, Children, Angels.

Spotlight

Lighted star

Two lecturns with lights

Candelabra

Manger scene

Candles for Choir

#### The Stage

The stage may be either the front of the Church sanctuary or a regular auditorium stage. In either case, there must be room for the choir, preferably on the side.

No elaborate stage setting is required; only a curtain masking the manger scene, or a special spotlight that can be turned on to light up the scene when required.

A Christmas tree on one side, near the choir, would add to the beauty of the setting, but certainly is not necessary.

Two softly lit lecturns (draped music stands will work), and a nearby candelabra will complete the necessary stage properties.

The choir may or may not be seated,

depending on the availability of chairs and space. Although it is indicated in the script, chairs for the readers may also be optional.

Probably the knottiest problem is the proper presentation of the manger scene. I would suggest that either a curtain be drawn to show it, or if the stage is deep enough, have it lighted out of the darkness with an overhead spotlight.

#### The Lighting

Proper attention to lighting can make or break this program. Most important of all, the lighting must be soft and subdued. The overall pitch of the presentation is low, and the lighting must be keyed the same way.

An operating spotlight is practically a must. It should be placed preferably in the balcony, or at least high enough to pick up the pantomimists coming down the aisle. An overall blue spot for most of the action is recommended.

The stage needs no more light than perhaps the Christmas tree lights will give it. The choir lights also should be dim, with just enough light for the choristers to "get by".

If it can be arranged, try to get all stage lights (lectern lights, choir lights, manger scene light, etc.) set up on one switchboard. In this way, one person can control all the lights on the stage, and he only needs to follow the printed script to properly light the program.

#### The Costuming

First of all, the costuming should be simple. Robes for the choir, the readers, and minister are adequate. The non-speaking parts (Joseph, Mary, Wise Men, etc.) can be costumed with draped sheeting held in place with a contrasting colored sash.

## CHORAL ROBES



A large selection of fabrics and colors; excellent workmanship; reasonable prices. Write for catalog and samples

**DeMoulin Bros. & Co.**  
1080 So. Fourth Street  
Greenville, Illinois

## GOWNS

CHOIR  
A CAPPELLA  
ACADEMIC

25 Styles—4 fabrics to choose from. Send for FREE illustrated catalog.

**National** CHURCH GOODS SUPPLY COMPANY  
821-22 ARCH STREET, PHILADELPHIA 2, PA.

A little imagination, some cheese cloth, and a few yards of dye muslin will go a long way toward taking care of the costuming.

#### The Music

Except for one anthem, the music requirements are probably the simplest part of the whole program. Only the most familiar of the carols are sung, and the director may add a few more if he wishes. The solo from the balcony is most effective, and the children's choir adds warmth and simplicity. Since most choirs can sing the simple carols right off, little time for rehearsal is needed. The anthem may be a repeat from any of the Christmas music already prepared. No processional is required, and the candle lighted recessionally with the congregation singing is no more than an easy exit for the choir.

#### General Production Notes

Perhaps the biggest reason we felt this program worth reproducing was that such a program as this one has infinite possibilities for variation. This feature of flexibility makes the staging adaptable to practically any auditorium, sanctuary, or even lodge hall. Also, non-speaking parts can be taken by grade school children, teenagers, or adults. The choir can be an adult group, a youth choir, or treble voices. The readers may be any age, so long as they are able to speak effectively. The same holds for the soloist singing from the balcony.

Costumes, lights, stage properties, all can be as elaborate or simple as time, imagination, and talent will permit. If you want to splurge, for example, hand out candles to everyone in the audience, and let them hold a lighted candle, too, during the candle-lighting ceremony.

You may use an organ or piano, or even recorded music if you can't manage any other kind.

The simplicity of the idea—the subdued quality of performance—the straight forward telling of the familiar Bethlehem story, these are the factors that make a program of this type appealing. And it is this simplicity that must pervade the entire performance. There is no room in The Inn for exaggeration or extravagance. So keep it simple with an emphasis on quiet worship.

#### Christmas Present

If you find "Born Is The King!" useful, or if it gives you an idea to write your own Christmas program, both Miss Glen and I feel the effort was worthwhile. You may make as many copies as you wish, change whatever needs changing, excerpt any part of it, or file it for futures.

This program script is for you, with no strings attached. May it help you to make Christmas time a really happy holiday season for you and yours. Sincerely . . .

W. R.

THE END



Don't Take a Chance . . .

**A LIFE IS PRECIOUS!**

**OPEN FLAME CANDLES ARE DANGEROUS**

**Tops Safety Candle Looks Like a Real Candle Burning**

Deluxe Model—10" tall, \$1.25 each. Batteries extra. Choice of colors in candle and bulb.

Economy Model—7" tall, 75c each. Complete with batteries. Silver finish only.

**HAR-TEE, INC.**

Box 3101 Cleveland 17, O.

## CHOIR GOWNS

Satisfaction in Every Stitch since 1912

SUPERIOR WORKMANSHIP  
QUALITY FABRICS  
LASTING BEAUTY

Write for catalog D42

**BENTLEY & SIMON**

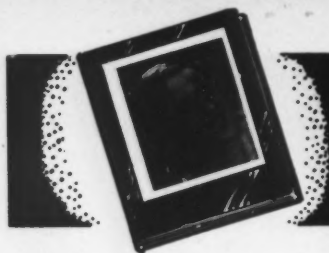
7 WEST 36 ST NEW YORK 18, N. Y.



**By Answering  
The Advertisers In  
The SM, You Make  
Your SM Continue  
To Grow**

**SUBSCRIPTION RATES  
for  
THE SCHOOL MUSICIAN**  
**One year — \$2.00**  
(10 Big Issues)

**Two years \$3.50—Three years \$5.00**  
Ask about our **NEW Bundle Rates**



## Teen-Agers Section



By Judy Lee

### Can You Guess Their Names?

Win a years subscription!



Here is your chance again gang . . . can you name the four glamorous stars in this picture? I will give you a clue or two . . . they are known as "The Four Girls". They are perhaps the most glamorous quartet in the world. Every one is a movie or TV star. They made a great hit with their recording last May called "De Lord" . . . Now . . . who are these four stars?

The first three Teen-Agers to send me the correct names will receive a years subscription to THE SCHOOL MUSICIAN . . . The post mark on your envelope will determine your actual entry by the clock . . . O.K., let's go . . . This is a tough one. . . Send your cards or letters to me, Judy Lee, % THE SCHOOL MUSICIAN, 4. East Clinton St., Joliet, Illinois.

### Cadets of Military School Run Their Own Band

Archie Hooser  
Band Commander  
Western Military Academy  
Alton, Illinois

Our band at Western Military Academy is run principally by the cadet officers. It is set up on a military basis and organization. In the evenings Mr. Le Roy Dalhaus, who has much experience in the musical field with various musical organizations, comes to us to lead us in our rehearsals.

In the command structure we have Archie Hooser, trombonist, from

(Turn to Page 41)

### Half of High School In Silver Lake Band

By Annette Mavratil  
Teen-Age Reporter  
Silver Lake, Minnesota

Excuse me if I do a little bragging in this article, but when you read it, I'm sure you'll think I have a good reason to brag.

I live in Silver Lake, Minnesota. A town of around 750 population. Our high school, the Silver Lake Public High School, has an enrollment of around 100 students. We have an average of 50 students in our small, overcrowded bandroom. Our band has progressed very rapidly during the past two years under the direction of Mr. C. E. Brunkow. Our small groups consist of a flute duet, brass sextette, French horn quartet, and a clarinet quartet. As for solos, we have a cornet, piccolo, saxophone, trombone, clarinet, French horn, oboe, sousophone, and a baritone horn. The following received an "A" rating at the state contest. They are: the clarinet quartet, flute duet, piccolo solo, and the sousaphone solo.

Our vocal department is also showing great signs. We have a chorus of 35. Our vocal department has two soprano solos, a mezzo soprano, an alto, and a baritone solo. We have a senior and a sophomore trio.

But let me tell you about our band. For the past two years we have received an "A" rating at both district and state contests. In 1953, the band played Liberty Bell March, by Sousa, and Sun Valley Mountains, by Ogden for our overture. Last year we played the march National Emblem and Pa-

cific Waves as our overture. We now have two shining trophies to add to our growing collection.

In the summer, our band has concerts which are given on Wednesday nights in the village park. We also have a very fine marching band which marches at all of the neighboring towns for parades and festivals. Our marching band is often accompanied by our twirling class, which numbers 35, and is led by one of the senior students, Sheryl Warnke.

How do you like that, over half the school in the Band. WOW! some Band. Wouldn't it be wonderful if all schools were like that. My hat goes off to Mr. Brunkow who certainly has done a "band-up" job. Don't you agree????? JL

Please write all correspondence to me as follows: Judy Lee, c/o  
The SCHOOL MUSICIAN, 4 East  
Clinton St., Joliet, Illinois.

### Monte Vista Band Takes Div 1 In Marching

The Monte Vista Colorado High School Band has 64 members this year. On September 25th we went to the University of Colorado for Band Day. We received a Division I for both Maneuvering and Street Marching. We maneuver at all home football games and also march for other events. October 23rd we went to

(Turn to Page 53)



This is the remarkable Silver Lake, Minnesota, band which has half of the school enrollment as members. Mr. C. E. Brunkow is their great director.



MUSIC BY BRAHMS  
The White House  
"This Ole House"

**By Judy Lee**

The "June-moon-spoon" formula for popular songs certainly doesn't apply to the current BMI hit *This Ole House*, a number which deals, in rousing gospel style, with such grim details as broken window panes, rattling shutters, trembling walls and an old man "a-gettin' ready to meet the saints."

Written by a tall, ambling Texan named Stuart Hamblen, "on the back of an empty brown paper sack while ridin' on my horse," *This Ole House* is only one of the hundreds of songs that have come from the prolific pen of a man who has been a school teacher, cowpuncher, rodeo champion, radio singer, race horse trainer and presidential candidate on the Prohibition Party ticket.

"I wrote that song about four years ago," Hamblen explained in his rich Texas drawl on a recent visit to the Broadcast Music Inc. offices in New York. "I was comin' back from a huntin' trip in the High Sierras. I was ridin' along and came on this little old cabin that looked like it was just about to cave right in. I rode up close and there on the porch was this old hound dog, just lyin' there. Now, I'm a hound dog man myself, and I could tell that somethin' was wrong 'cause he just didn't bark at all. So I went into the broken-down shack, and there was debris all over the floor and cans that poor old dog had been gnawin' at, tryin' to find some food. . . . And sure enough, when I opened the bedroom door, there was this old man, a prospector, I guess, lyin' dead.

"I rode back to town to get the sheriff and took the old hound dog with me, and while ridin' home, I wrote *This Ole House* on the paper

(Turn to Page 41)

John Takala is a Senior in the Long Prairie High School, Long Prairie, Minnesota. John is an average young man to talk to, a wonderful person to get cooperation from, and above all, one of the finest clarinetists to pass through our public school.

John started his musical training in the fourth grade. By the time he had completed a year's study, he was a member of the Senior Band and has been such for eight years.

John has accomplished about everything there is, musically. He has been featured as a soloist twelve times, played in duets, trios, quartettes, sextettes, and reed choirs. John is a member of the school jazz combo. He has been in the senior choir for three years, and also an active member of the boys' glee club.

With all these musical activities one would think that other things suffer, but this is not so with John. He has maintained a straight "A" average in all subjects since the eighth grade. He has been active on the basketball team for three years. He has played leading roles in several class plays and other speech activities. This year, he is editor of the school annual.

But, let's not stop there. John is also an outstanding Boy Scout. He has the Silver Award, Life Award, and many other honors in scouting. John made the trip to the Boy Scout Jamboree last year which was really the highlight of his scouting career.

Church life has meant a great deal to John and also his mother, who teaches the sixth grade in our public school. John is Vice President of the Lutheran Walther League and has sung in the church choir for some time.

We are proud to submit this young man for your consideration as "School Musician of the Month".

Say Gang! . . . wouldn't you agree that John Takala was a wonderful selection as the "Honor School Musician of the Month" for December? By the way . . . have you sent in



John Takola  
Longprairie, Minnesota  
"Honor School Musician of the Month"  
December, 1954

your candidate for your school yet? If you haven't, be sure to get at it right away. All you have to do is send me a 150 to 250 word write-up on why you think your candidate should be selected. Be sure to state their scholastic record, musical achievements, leadership ability, and all other qualities that you feel will help to have your candidate selected. Be sure also to send me a glossy print photo of your choice. . . . O.K. kids. . . . lets see who you choose. . . . Judy Lee.

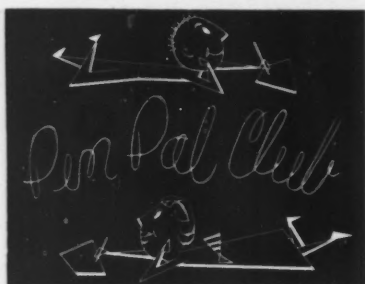
Hey gong . . . how would you like to have a Christmas present every month except July and August? YOU CAN. Tell your Mom and Dad that you want a year's subscription to the SCHOOL MUSICIAN starting with the January 1955 issue. Tell them it will cost only \$2.00. Have them send the money direct to me before December 18 and I will see that your sub will start on time. I will personally send you a gift card stating that your folks have given you this wonderful Christmas gift.

## HOW ABOUT YOUR PAL

The SM is a terrific gift to give your Teen-Age friends. Send me a list of names and addresses plus \$2.00 for each, and bingo, your Christmas shopping is done. I will send each one of your pals a special gift card stating that you are giving them The SM as a Christmas gift. It will arrive at their home on December 23rd or 24th . . . Thanks . . . Judy Lee.

**ORDER BEFORE DECEMBER 18TH**

**THE SCHOOL MUSICIAN • 4 E. Clinton St. • Joliet, Ill.**



**By Karen Mack**  
**Pen Pal Club Coordinator**  
**THE SCHOOL MUSICIAN**  
**4 East Clinton St.**  
**Joliet, Illinois**

Hi Pen Palers,

Well here it is December already. It doesn't seem hardly possible does it.

We have four new members and they really are swell kids. One of them is Cam King and here is the letter I received from him:

"Dear Madame;

I wish to join your pen pal club. I play solo cornet for the Estevans Collegiate Band. My address is:

Cam King,  
 P.O. Box 724,  
 Estevan, Sask. Canada

I think this club is a very good idea. Keep up the good work.

Yours truly,  
 Cam King"

Lets all write to Cam now. Another letter I received was from Gene Ragan. He wrote the following:

"Dear Karen,

I want to join the pen pal club. My name is Gene Ragan, my address is 712 Poplar Street. Instrument—Trumpet. I play in Wilson Jr. High School.

Yours truly  
 Gene Ragan"

Then there was a very interesting letter from Jimmie Lou Braussard. Jimmie wrote it to Judy Lee and she gave it to me. He wrote the following:

"Dear Judy Lee,

If it is at all possible I would like some information. I have received two issues of "The School Musician" and I did not subscribe for it. I would like very much to know who made the subscription for me. I think it is a wonderful magazine. I have read both books from cover to cover and I would like to thank the person who has introduced me to this magazine.

Judy I would like very much to join the Pen Pal Club. I play Clarinet in the High Island High School Band. I have been in the band since its beginning four years ago. I was a twirler for one year and I have been Drum Major for two years. I also play Oboe, saxophone, trombone, cornet, flute, Eb horn, and baritone. I am 17 and a Senior in high school.



Gene Ragan

I play piano and I am studying violin. I plan to continue in music after graduation.

I will be looking for the next issue.

Yours truly,  
 Jimmie Lou Braussard"

Jimmie's address is Box 154, High Island, Texas.

I also received one from Patricia Smith. She wrote:

"Dear Miss Mack:

In the recent edition of the "Talisman," (our school paper) I read where I could write to you for a membership card to a club in which I will correspond with other boys and girls who also play instruments. I play a clarinet in band and would like to write to someone who plays the same instrument.

Please send me a membership card.

Sincerely,  
 Patricia Smith"

All of these kids are waiting for your letters so lets all get busy and write to them and maybe you could send them pictures of yourselves.

I also received a letter from one of our recently new members and he wrote:

"Dear Karen Mack,

I read your Magazines at school. Here is a picture of me. I started playing a french horn today. Our leader said that we have too many trumpets now. My Band leader is Mr. Herman Torge. My age is 15. My birthday just past. I got a new trumpet for my birthday. I will keep playing the trumpet. I will try to write to all of the boys and girls.

Yours truly,  
 Gene Ragan"

Here is Gene's picture.

On December 2nd the Joliet Township High School Sophomore Chorus was to have a concert. The band had a concert on November 7th. J.T.H.S. is the name of the school that I go to and it is really swell.

Well I hope Santa Claus is good to you all and I'm sure he will be.

(Turn to Page 53)

## LITTLE GRAGIE NOTE



THE SCHOOL MUSICIAN

## ASBDA NATIONAL CONVENTION DECEMBER 15-16

### Top Names In Band Music To Take Part In Program

To fellow A.S.B.D.A. Members;

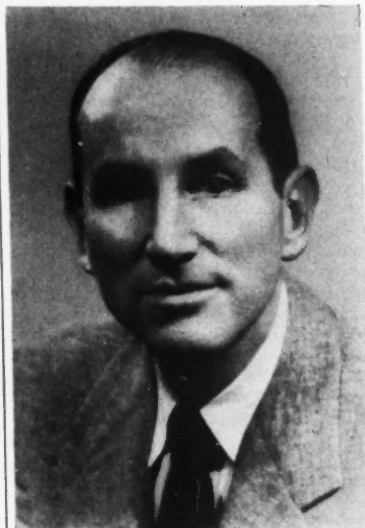
Elsewhere on this page is a fine and comprehensive article on membership by the National Membership Chairman, Emil W. Puffenberger of Ohio. This report should be read carefully by every A.S.B.D.A. member and particularly by the State Chairmen whose names and addresses are included in the article. Every state chairman should have a slate of prospective members from his state to submit to the Convention according to the provisions as set forth in the Constitution and as reviewed in the membership article.

In a short time after this issue of THE SCHOOL MUSICIAN reaches you most of us will be starting for the 1954 Convention at the University of Illinois, December 15th and 16th.

A last reminder: If you have not made hotel reservations, please do so NOW. Reservations at the Headquarters Hotel, the Urbana-Lincoln where most of the sessions will be held, should be made before December 5th. It is also important, if you have not already done so, to notify the A.S.B.D.A. President's office that you are going to attend the convention. This information is necessary to make proper arrangements for the banquet, bus transportation from Urbana to Champaign (and return) for the Wednesday night concert by the University of Illinois Band and for the Thursday morning session at the

Band Building. There is to be no charge to members for this bus service.

The luncheon on Wednesday and the refreshments at the Smoker on Wednesday night will also be complimentary.



President  
Dole C. Harris  
"An outstanding administrator"

mentary so we must know well in advance the number of persons who are attending the convention.

Each one of you has received a copy of the Convention Program which appeared in the November issue of this magazine so there is no

need to comment further on the program itself except to say that, judgment from the fine and encouraging comments received from a considerable number of our members, the convention should be one which should prove to be both beneficial and enjoyable.

Because of problems which cannot be discussed in detail here, it has been decided that the Wednesday night banquet will be "stag"—with none of the implications sometimes associated with the term "Stag Banquet". Perhaps next year the wives will be included.

The greatest inducement to attend the convention is an intangible but, nevertheless, a very real inducement that is not listed on the program. That inducement is the privilege of meeting men from other sections of the country who are just as vitally interested in their profession as you are and who are not only willing, but eager to exchange ideas and to become better acquainted. It will be a fine convention. Don't miss it!

See you in Urbana.

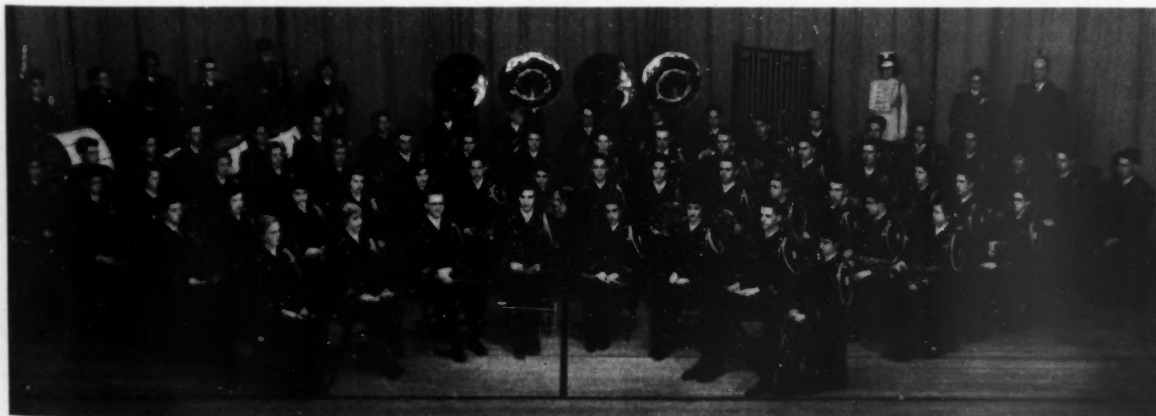
Sincerely,

Dale C. Harris

### Membership in the ASBDA

By Emil W. Puffenberger,  
National Membership Chairman,  
Canal Fulton, Ohio

"How do I join the American School Band Directors Association?" is a question which is being often asked today. That many school band directors are interested in ASBDA is not



The famous Class A Championship High School Band of Downers Grove, Illinois, will present a clinic concert at the American School Band Directors Association National Convention at the University of Illinois auditorium on Thursday morning, December 16th. Mr. C. J. Shoemaker, a charter ASBDA member, and National Program Chairman, says the band will present many new band publications.





Honored Guest  
Dr. Edwin Franka Goldman  
"The future has never been brighter"



Soloist  
Al Galladara  
"A man of great versatility"



Guest Conductor  
Ralph Joseph Hermann  
"Great music will be written for bands"

surprising for this organization being just one year old has already attracted to its membership many of the nation's foremost school band directors whose chief objective is the betterment of bands throughout our nation. The organization appears to be rapidly becoming the most valuable professional group for school band directors. You will find the answer to many of your questions in the subsequent lines of this article.

The purpose of the American School Band Directors Association is best set forth in the ASBDA Constitution, Article II, "OBJECT"; The object of this Association shall be as follows:

1. To foster a spirit of friendliness, fellowship and cooperation among elementary and secondary school band directors of America.

2. To develop a comprehensive program that will be of musical and educational benefit to school band directors and their students.

3. To provide a common meeting ground and clearing house for an exchange of ideas and methods that will stimulate professional growth among school band directors and that will, in general, advance the standards of musical and educational achievement for the school bands of America.

4. To work in close cooperation with school administrators as representatives of their individual schools and through their respective administrative associations in order that the program of the American School Band Directors Association will be in harmony with the school program as a whole.

5. To serve as an authoritative means of liaison between the largest group of instrumental music teachers in the United States—The School Band Directors—and music publishers and musical instrument manufacturers.

6. To cooperate with existing Associations whose purpose is the betterment of bands.

To become a member of ASBDA, it is necessary to meet the qualifications for membership. ASBDA recognizes high accomplishment in the school band field and invites experienced, proven successful directors to membership. According to the constitution, "Membership shall be established on a merit basis." "Men or women of established personal and professional integrity and reputation who are actively engaged in the teaching and directing of school bands on the Elementary School, Junior High School and Senior High Schools levels are eligible for membership." That its qualification are the highest is verified by its

#### QUALIFICATIONS FOR MEMBERSHIP:

1. Personal Qualifications: Paramount in consideration of a candidate and superseding all other qualifications should be his personal character

traits and professional ethics record in his present and previous positions. His record of service in his district and state associations should be above question also.

2. Experience as an Instrumental Music teacher in public or (parochial) schools: A candidate should have a minimum of seven years experience in the field.

3. The candidate should be a sincere musician. By this is meant that the emphasis in his work is on musical and educational values rather than on "flash" and showmanship.

4. Quality of work: The work of the candidate should be evaluated on the merits of the bands he consistently produces, rather than on the basis of his ability as an individual performer, personal popularity and



Honored Guest  
Dr. Austin A. Harding  
"The potential will never cease"



Host  
Prof. Mark H. Hindsley  
"A man's man always"

other considerations. The work of the candidate should be of such quality as to command the respect of his colleagues in the state he represents.

5. Achievement record: (a) The candidate should have consistently produced a band of correct instrumentation, good technique, fine musicianship and satisfying musical performance. (b) The candidate should conduct an adequate concert program. (c) The candidate should have a consistently good contest record of concert performance if competitive events are held in his state. (d) The candidate's band should have a good record of service to its community.

6. The candidate should be an ACTIVE paid up member of his District and State Associations.

Membership may be accomplished by the following procedure:

1. Secure an application form from the state membership chairman of your state.

2. File your application form with the national membership chairman (E. W. Puffenberger, Canal Fulton, Ohio). Include a check for the \$10.00 annual dues.

Your application will then be processed in accordance with the ASBDA Constitution:

1. It will be presented to the State membership committee for approval.

2. It will be presented to the national membership committee for approval.

3. It will be presented to the membership at the annual ASBDA convention for acceptance. Final acceptance of your application requires a two-thirds majority vote of the members present.

#### ASBDA STATE CHAIRMEN:

**Alabama**  
Carl Schwuchow, 121 Memorial Drive,  
NW Decatur

**Arizona**  
Paul Grimes, 4925 E. Timrod, Tucson  
Harold Teak, Box 507, Benson

**Arkansas**  
A. F. Lape, Jr., 2408 S. Taylor, Little  
(Continued next page, col. 1)

#### Thank You Subscribers

"Please reserve an order for a bundle of 20 for the coming year. We are planning to use THE SCHOOL MUSICIAN as a "text book" this year."

Most sincerely,  
Louis Friedman, Instrumental Supv.  
Richmond Academy  
Augusta, Georgia

"Seeing a lot of your good magazine as I go over the country. Send my subscription to my office."

Best regards,  
Gib Sandefer  
1096 National Press Bldg.  
Washington, D. C.

VINCENT

BACH

Stradivarius



USED BY THE ENTIRE TRUMPET SECTION OF

THE NEW YORK PHILHARMONIC ORCHESTRA

THE PHILADELPHIA ORCHESTRA

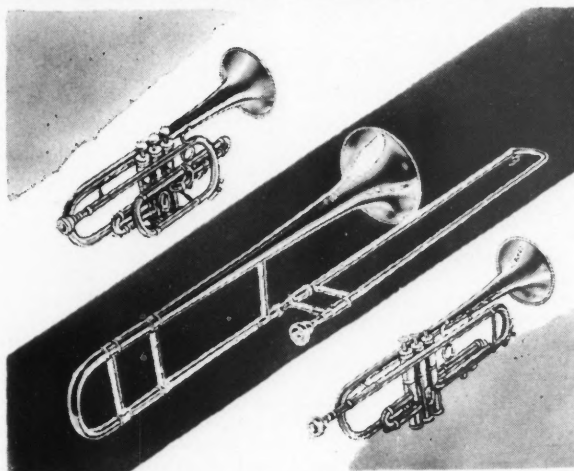
THE CHICAGO SYMPHONY ORCHESTRA

THE ISRAEL PHILHARMONIC ORCHESTRA

THE NATIONAL SYMPHONY (WASHINGTON)

THE DANISH SYMPHONY (COPENHAGEN)

AN INTERNATIONAL TRIBUTE TO QUALITY



TRY THE NEW IMPROVED MODELS OF

BACH MOUTHPIECES



they make poor instruments  
sound good and good instruments  
sound better. Beginners will play  
more easily with richer tones.  
Artists ask for BACH by name.

IF YOU WANT TONE; AN EASY  
HIGH REGISTER, AND GREATER  
ENDURANCE GET A BACH. Send  
for free circular A

write now for your copy of the

"BACH EMBOUCHURE AND MOUTHPIECE MANUAL"  
Contains everything a brass instrumentalist or instructor  
must know to be successful. Price \$1.00

VINCENT BACH CORPORATION

53B SOUTH MacQUESTEN PARKWAY MT. VERNON, N.Y.

**Rock California**  
John L. Shafer, 950 Maple St., Beaumont  
Wesley Moore, 3104 Bank St., Bakersfield

**Colorado**  
E. A. Kehn, 2320 Balsam, Boulder

**Connecticut**  
Richard Otto, 393 Center St., Wallingford

**Florida**  
Everett Lee Roberts, 700 38th Ave. N. St. Petersburg

**Georgia**  
John T. Lee, 1444 19th St., Columbus

**Illinois**  
G. W. Patrick, 864 S. Columbia Ave., Springfield

**Indiana**  
Larry Johnston, Boose High School, Evansville

**Iowa**  
Robert Dean, Spencer Public Schools, Spencer  
Cedric Anderson, Vinton Rd. NW, Cedar Rapids

**Kansas**  
George R. Neaderhiser, 1321½ Fillmore, Topeka

**Kentucky**  
Delbert Hoon, 809 Chambery, Louisville 7

**Louisiana**  
John W. Gilfry, 1716 W. College Ave., Lafayette

**Michigan**  
Stanley Shoemaker, High School, Jackson

**Minnesota**  
Gerald Niemeyer, High School, Worthington  
Earl Erickson, Public Schools, St. Peter  
H. L. Lidstrom, Public Schools, Rochester

**Mississippi**  
J. H. Rennick, 424 Arnold Ave., Greenville  
Perry B. Dennis, 801 River Rd., Greenwood

**Missouri**  
Keith Collins, 928 Sikes Ave., Sikeston

**Montana**  
Roy G. Lyman, Box 933, Missoula

**Nebraska**  
William Kelly, High School, McCook

**Nevada**  
Darrell S. Winters, 116 E. Ferguson St., Fallon

**New Jersey**  
Arthur H. Brandenburg, 1128 Coolidge Rd., Elizabeth 3, New Jersey

**New Mexico**  
Bennett A. Shacklette, 213 Hickox St., Santa Fe

**New York**  
Elvin L. Freeman, 6 Erie St., Pulaski

**North Carolina**  
James C. Harper, 103 Norwood St. (Box 288), Lenoir

**North Dakota**  
Ray Morrau, Central High School, Fargo

**Ohio**  
Walter Sells, 227 N. Collinwood, Fremont

**Oklahoma**  
William Robinson, High School, Norman

**Oregon**  
T. W. Kepley, 1210 NW Furnish Place, Pendleton

**Pennsylvania**  
Paul E. Harding, 874 N. Main, Washington, Pa.

**Rhode Island**  
Stephen Farnum, Box 15, Riverside

**South Dakota**  
Adeen J. Foss, 1504 S. Spring Ave., Sioux Falls  
Arthur Schwuchow, 302 S. Boyd St., Aberdeen  
P. H. Riggs, 1006 1st Ave., East, Mobridge

**Tennessee**  
Wilke S. Bobbitt, High School, Erwin

**Texas**  
Pat Arsters, 265 E. Edgewood Place, San Antonio 9  
James R. Murphy, Quarters No. 47, Fort Brown, Brownsville

**Washington**  
William M. Johnson, Rt. 3, Box 1143, Bremerton

**Wisconsin**  
Herbert Rehfeldt, 313 N. Soo Marie Ave., Stevens Point

**Wyoming**  
Morine Nyquist, Box 921, Thermopolis

ASBDA has been generous in its increase in membership during the past year and it will be the future policy to continue to accept the application of candidates who meet the qualifications for membership.

Beginning November 1, 1954, applications have been processed strictly in accordance with the terms of the ASBDA constitution, (excepting in the states in which chairmen are not listed).

Charter membership was limited to the members of the National Organizing Committee and the men who accepted the invitation of the national organizing committee and attended the first (organizing) convention, November 21 and 22, 1953 at Cedar Rapids, Iowa. The membership at the Cedar Rapids convention instructed the national organizing committee to continue its recruitment of members until an adequate membership was established. States in which chairmen are listed are the states considered as satisfactorily organized and henceforth from November 1, 1954 applications received from the above listed states must be processed according to the constitution.

Please note that final acceptance into membership may be achieved only at the time of the annual convention. *Applications which you wish presented to the 2nd Annual Convention, December 15 and 16, 1954, must reach the national membership chairman not later than December 1, 1954. Applications received after December 1, 1954 will not be presented until the 3rd Annual Convention one year from December. So please act immediately if you are interested in joining the ASBDA.*

A committee, headed by Robert Dean, chairman, Spencer Public Schools, Spencer, Iowa, has been set up to continue the work of the national organizing committee in the states not listed as having chairmen. Applications from applicants in Delaware, Idaho, Maine, Maryland, Massachusetts, South Carolina, Utah, Vermont, Virginia, West Virginia, New Hampshire may for an indefinite period of time be accepted immediately and directly into membership upon payment of \$10.00 annual dues and upon acceptance of the application by this special committee. This special concession will be concluded immediately upon the establishment of a satisfactory membership in any state. Contact Mr. Dean directly and immediately.

Associate Memberships are available to individuals who do not meet the qualifications for membership: music publishing firms, musical instrument manufacturing companies and music dealers or their representatives may become Associate Members upon application to and approval by the board of directors and upon payment of \$25.00 annual dues.

Do not hesitate to direct your questions to the chairman in your state or to E. W. Puffenberger, National Membership Chairman, Canal Fulton, Ohio.

THE END

## Information Being Sent On Enid Music Festival

School Band, Orchestra, and Choral Directors may now receive information on the great Enid, Oklahoma Tri-State Music Festival. Last year there were over 8400 participants from 12 states. There will be separate events for Bands in marching and parade, Choruses and Glee Clubs in concert, Drum Corps in marching and parade, Solos and ensembles, and individuals participating in selected groups.

Additional information on this Festival may be received by writing to Milburn E. Carey, Festival Director, Box 2068, University Station, Enid, Oklahoma. The Festival dates are May 12 to 15.

## ASCAP Sponsors October Issue—"Braille Musician"

Stanley Adams, President of the American Society of Composers, Authors and Publishers, announced the Society's sponsorship of the October issue of *The Braille Musician*, a publication designed for blind musicians. "ASCAP", Mr. Adams said, "will make the sponsorship an annual affair, since this magazine provides an irreplaceable service of which we are proud to be a part." *The Braille Musician* is published by the Louis Braille Institute of New York City.





# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

The 1954 football season is over for some of us and is soon to be over for us all. Now is the time to choose your best show or marching aid and prepare your part of the first National Project Phi Beta Mu has undertaken. Each member is requested to send in his material as soon as possible for the "Share-with-your-brother" project on marching. Check the November issue of the *SCHOOL MUSICIAN* in the Phi Beta Mu Column for details of how to participate and act now.

\* \* \*

From time to time this Column will be used to acquaint you with your brothers throughout the nation. This issue will introduce some of the members of the Gamma Chapter which is located in Indiana. The officers of the Gamma Chapter are: President: Dr. Maurice F. Shadley; Vice-President: Basil O'Reilley; Secy.-Treasurer: Frank Cofield.



Dr. Maurice F. Shadley

Dr. Maurice F. Shadley, B.Mus., B.A., M.Mus., Ed.D., Coordinator of Public Music Services, Indiana University, Bloomington, Indiana. Graduate Indiana Central College, Indiana University. Rector scholarship, De-

pauw University. B.Mus., cum laude, Indiana Central College. Taught since 1932. Adjudicator, lecturer, and held numerous national and state offices in musical organizations.



H. Joseph Owen

H. Joseph Owen, B.M.E., bandmaster, Scottsburg, Indiana. Attended Berkshire Music Center, Tanglewood, Lenox, Mo., two summers on scholarship. Graduate study at Eastman School of Music. Is 1st Trombonist in Louisville, Ky., Symphony. Has taught for seven years.



Merle O. Bucklew

Merle O. Bucklew, bandmaster, New Market, Indiana. Working on M.M. degree during summers at Indiana State Teachers College. Past President Indiana School Music Assn. Has taught for fifteen years. Other interests include 4-H and Farm Bureau work.



Basil O'Reilley

Basil O'Reilley, bandmaster, Warsaw, Indiana, since 1947, graduate of Indiana Central College, member of the Indiana University Music Clinic Staff. Vice-President of the Gamma Chapter of Phi Beta Mu.



Ben L. Niles

Ben L. Niles, B.S., M.S., bandmaster and choral director, Greensburg, Indiana. Received his degrees in the College of Music, Cincinnati and Indiana State Teachers College, respectively. Former member of Frank Simon's "Armco Band." Board member for Indiana Music Educators Association.

Address all correspondence to Jack H. Mahan, National Executive Secretary, Phi Beta Mu, 3507 Utah Avenue, Dallas 16, Texas.

## SIGURD RASCHER TO BE SOLOIST AND CLINICIAN AT 8th ANNUAL MID-WEST NATIONAL CLINIC

The Davenport, Iowa, High School Band and its conductor, F. E. Mortiboy, will have the Alto Saxophone Virtuoso, Sigurd Rascher, as Guest Artist on Friday afternoon, December 17, in the Grand Ballroom of the Hotel Sherman in Chicago in one of the outstanding sessions of the 8th Annual Mid-West National Band Clinic. In addition to his Guest Artist appearance, Mr. Rascher will also present a Saxophone Clinic on Friday forenoon. Mr. Rascher, probably the most noted exponent of the Saxophone outside the jazz field, makes it an instrument of remarkable flexibility and expressiveness. Its tone in his hands runs from a noble virility in the low register to soft sweetness at the top, and he handles it with fine fluency and musicianship.

Other features of the 8th Annual Mid-West National Band Clinic, not previously announced, are a Clarinet Clinic by Robert E. Lowry of Morningside College, Sioux City, Iowa, and a Percussion Ensemble under the supervision of Robert Buggert of the University of Wichita, Kansas. The

complete program is listed here for your convenience.

### Wednesday, December 15

7:00 P.M. Registration  
8:30 P.M. Concert in the Grand Ballroom by the world-renowned United States Air Force Band of Washington D. C., Colonel George S. Howard, Conductor, recently returned from its fifth triumphant tour of European countries.

### Thursday, December 16

9:00 A.M. Concert by the Cass Technical High School Band of Detroit, Michigan, directed by Harry Begian.  
11:00 A.M. (a) "How Would a High School Bandsman Pass An Armed Forces Band Inspection"—Colonel S. E. Mear, Chief Armed Forces Bands—Grand Ballroom  
(b) Percussion Ensemble under the supervision of Robert Buggert of the University of Wichita, Kansas—Louis XVI Room  
1:30 P.M. Concert by the North Chicago, Illinois, Grade School Band, directed by Frank Laurie.

## NASM Convention Set For Los Angeles—Dec. 29-31

The thirtieth annual meeting of the National Association of Schools of Music will convene at the Statler Hotel, Los Angeles, California on Wednesday, December 29, and will continue through December 31, 1954.

The association's president, Harrison Keller of the New England Conservatory of Music, announces that the NASM, having been designated by the National Commission on Accreditation as the body responsible for music standards on a national scope, will be hosts to more than eighty schools of the western area and also to representatives of the regional accrediting associations who will participate in the convention. Official delegates will include heads of 225 member schools including conservatories of music, music departments of private colleges, and schools of music of the leading state universities.

A demonstration of television technique is being planned for the program. In addition to the customary matters pertaining to music standards a picture of the history, progress, and future plans of the NASM as a professional organization will be presented at the opening session. Participating in this review will be Dr. Earl V. Moore, University of Michigan; Dr. Howard Hanson, Eastman School of Music; Dr. Burnet C. Tuthill of Memphis College of Music; and others who have served the as-

sociation since its inception in 1924.

Officers of the NASM are: President, Harrison Keller, New England Conservatory, Boston; Treasurer, Frank B. Jordan, Drake University, Des Moines; Vice President, E. William Doty, University of Texas, Austin; Secretary, Burnet Tuthill, Memphis College of Music, Memphis.

## Wright Looking For Right Assistant

Word has been received from Al G. Wright, new director of the Purdue University Bands, Lafayette, Indiana, that he is looking for a good assistant director. He is interested in finding a man with a few years of high school experience, who could help him with the marching band, do a little arranging, and conduct the varsity band for the remainder of the school year at the close of football season. He stated further that the man would be selected during March or April and would start to work during the summer months.

The School Musician feels that this is an excellent opportunity for a wide awake young director to progress in his chosen profession. Such great University directors as Glenn Cliffe (Rusty) Bainum, Ray Dvorak, Mark Hindsley, and Jack Lee were all former assistant directors at some University.

Any interested director should write direct to Al G. Wright, Director of Bands, Purdue University, Lafayette, Indiana.

3:00 P.M. (a) "Rehearsal Techniques"—Dr. Raymond F. Dvorak, University of Wisconsin—Grand Ballroom  
(b) Trombone Baritone Clinic—Hugh McMillen, University of Colorado—Louis XVI Room.

4:00 P.M. (a) "The Percussion Section Accessories"—Haskell Harr, VanderCook College—Grand Ballroom

(b) "Fund Raising" Panel—Lyle Atkins, James Keith, F. C. Kreider—Louis XVI Room

5:30 P.M. VanderCook College of Music Reunion for Alumni and former students

8:00 P.M. Concert by the Greensboro, North Carolina Senior High School Band, Herbert Hazelman, Director.

8:45 P.M. "Adjudication School at Intermission of Greensboro Band Concert.

Adjudicators: Harold Bachman, University of Florida; William D. Revelli, University of Michigan; Clarence Sawhill, University of California.

9:15 P.M. Greensboro High School Band Concert continued.

### Friday, December 17

9:00 A.M. Cornet-Trumpet Clinic—Don Jacoby, Staff Trumpeter with N.B.C.—Grand Ballroom.

10:00 A.M. (a) Brass and Reed Ensembles from the Muskegon, Michigan, High School Band, William Stewart, Director—Grand Ballroom

(b) "Band Parents Associations and Their Functions"—Panel—Howard Lyons, Moderator—Louis XVI Room.

11:00 A.M. (a) "New Sounds From Band"—Harold Walters, David Bennett, Paul Yoder—Grand Ballroom.

(b) Saxophone Clinic—Sigurd Rascher of Shushan, New York—Louis XVI Room

1:30 P.M. Concert by the Davenport, Iowa, High School Band, F. E. Mortiboy, Director.

3:30 P.M. (a) Brass and Reed Ensembles from the Beloit, Wisconsin, High School Band, Don B. Cuthbert, Director—Grand Ballroom.

(b) "How To Do 'This and That' Better"—H. E. Nutt, VanderCook College—Louis XVI Room.

4:30 P.M. Clarinet Clinic—Robert E. Lowry, Morningside College, Sioux City, Iowa—Louis XVI Room

5:30 P.M. Modern Music Masters Installation—Louis XVI Room

8:00 P.M. Concert by the VanderCook College of Music Band of Chicago, Richard Brittain, Conductor.

8:45 P.M. Style Show of Band Uniforms on live models during Intermission of VanderCook Concert. Uniform Companies participating: The Craddock Uniforms, Kansas City, Mo.; De Moulin Bros. & Co., Greenville, Ill.; Fruhauf Southwest Uniform Co., Wichita, Kansas; Stanbury & Co., Kansas City, Mo.

The entire Style Show is under the direction of George Myers, Director of the Portage Township Senior High School Band of Gary, Indiana, and models will be from his band.

# **Saturday, December 18**

9:00 A.M. Concert by the Kiel, Wisconsin, Municipal Band, Edgar P. Thiessen, Director.

11:00 A.M. Concert by the Band of the Royal Canadian Air Force Training Command, Flying Officer C. O. Hunt, Bandmaster.

1:00 P.M. Grand Finale Luncheon—Free to Directors, Superintendents, Composers, etc. who have attended

all four days of the Convention, Courtesy of the Uniform Companies participating in the Friday Evening Style Show. Master of Ceremonies, Dr. Raymond F. Dvorak. Banquet Speaker, Dr. Edwin Franko Goldman, Director of the Famous Goldman Band of New York City, who will also Guest Conduct several of the Clinic Bands.

All sessions of the 8th Annual Mid-West National Band Clinic will be held in the Hotel Sherman. There is no registration fee, or admission charge, to any of the Clinics or concerts. Here is your opportunity to hear eight bands of national and in-

ternational fame. Music played will be micro-filmed and shown on a huge screen as it is being played. There are instrumental clinics to answer your every question. December 15, 16, 17, and 18 are four days you will not want to pass up at a great clinic in a great city. You particularly can not afford to miss the internationally acclaimed United States Air Force Band at the opening session Wednesday evening, December 15. For program and hotel reservation card write to the Executive Secretary of the Mid-West National Band Clinic, Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.



Raymond F. Dvorak  
Master of Ceremonies  
"We shall learn more than ever before"



Harry Begiam  
Cass Tech. H. S. Band, Detroit  
Will perform Thursday, December 16,  
at 9:00 A.M.



Forest E. Martibay  
Davenport, Iowa, H. S. Band  
Will perform Friday, December 17,  
at 1:30 P.M.



Three more very outstanding directors who will appear at the clinic with their bands are (left) Herbert Hazelton, ABA, Greensboro, North Carolina, High School Band, Thursday evening, December 16th; (center) Edgar P. Thiessen, Kiel, Wisconsin Municipal Band, Saturday morning, December 18th; (right) Frank Laurie, North Chicago, Illinois, Grade School Band, Thursday afternoon, December 16th.





## National Catholic Bandmaster's Association

### THE OFFICIAL NCBA ORGAN

We have received many fine comments on the School Musician being the official organ of communication for the NCBA and are happy to learn that the magazine itself continues to be your favorite. All members of the NCBA should take advantage of our page by sending us all the news possible about yourselves and your bands.

### NEW APPLICATION FOR MEMBERSHIP

Our secretary, Mr. Bill Watts, has just completed the mailing of a new, card type, application for membership. Please respond as soon as possible. All information requested is vital and urgently needed.

### PENSION PLAN

Reports coming into the national office from all parts of the country indicate that the NCBA Pension and Insurance Plan has been enthusiastically received. One serious detriment in the acceptance of the plan has been that coverage is applicable only to NCBA members. In as much as the Active member, the band director, usually constitutes the only faculty member of any particular school who can qualify for the plan, many schools have hesitated to accept it. The primary objection is that the plan is not available for the rest of the faculty. Mr. Watts, our national secretary, and Mr. Kuebler, Chairman of the Budget, Tenure, and Salary Committee contacted our Insurance Consultants concerning this matter and we feel that a happy solution has been reached. **IT IS NOW POSSIBLE FOR THE ENTIRE FACULTY OF ANY SPECIFIED SCHOOL TO OBTAIN COVERAGE UNDER OUR PLAN.** This is made possible by a special affiliation with the NCBA for pension and insurance purposes only. The special member will pay the usual yearly dues of \$5.00 and be included on the association lists as Faculty Affiliates. These special members will not be members of the association in any active sense and will not have the right to attend meetings (business) or vote. Members are invited to write the national office or our secretary for further explanation.

### RUSSELL H. WILLIAMS REPORTS

NCBA member Russel H. Williams

of THE CATHOLIC HIGH SCHOOL, Harrisburg, Pennsylvania reports that his school and band will have the honor of serving as Host for the 1955 Pennsylvania Music Educators All-State, Eastern Division Band. According to Mr. Williams this will be the first time in the history of the organization a Catholic School has served as a State Host.

### BRO. EUGENE WEISENBERGER, C.S.C. REPORTS

Bro. Eugene Weisenberger, 1416 Meridian St., Indianapolis, Chairman of the Constitutional Revision Committee would appreciate members contacting him concerning suggested revisions in the constitution or other business relating to his committee.

### NEW WORK BY NCBA MEMBER

Rev. G. Carl Hager, C.S.C. composer and teacher of composition, theory and piano at the University of Notre Dame recently completed a work entitled "Scherzo for Band." This number was most enthusiastically received during its premier on the 1954 concert tour of the Notre Dame Concert Band throughout the west. The Saint John's University Concert Band, Collegeville, Minnesota will again present this composition during its 1955 season.

This composition is one of rare musical quality and it is hoped that many more like it will come from Father Hager's gifted pen!

Information concerning this number and others planned for the future may be had by contacting Father Hager directly.

### SUMMER CAMP 1955

After a most auspicious beginning the NCBA is again planning for a band camp that will continue the desire and hope of NCBA educators for "continued development of the Catholic Band, Catholic Bandsmen, and Catholic Directors."

Tentative dates are now being arranged for the camp by Bro. Roy Nash, C.S.C. in cooperation with the University of Notre Dame Administration. Assisting in this endeavor is Dr. Eugene Leahy our National Coordinator.

Special consideration is being given to Summer Camp scholarships, enrollment limitations, faculty, and literature. Suggestions are welcomed concerning weekly schedules, etc.

### CONVENTION 1955

Dr. Eugene Leahy reports that discussions are now underway to determine the exact date of our 1955 convention. The committee has already secured several outstanding people for clinics at the convention and it looks like a banner year for the next conference.

### OUTSTANDING CATHOLIC BAND OF 1955

Following the most happy choice of the Catholic Central Band of Detroit as the Outstanding Catholic Band of 1954 the Executive Board now has the most difficult task of choosing the Outstanding Catholic Band of 1955. Several bands are now under consideration. Recordings and other information is solicited from members so that all bands in the NCBA may be considered. This is the highest honor the NCBA can bestow on any particular member school and we hope we can select the best from many fine bands that could represent us at the 1955 convention.

### NCBA MARCH

After correspondence with Mr. Will Sandberg of Educational Music, Inc., it is entirely possible that the premier of the NCBA march will take place at our 1955 convention.

### INSTRUMENTALIST Has New Book— Precision Marching

A unique and highly practical book "Precision Marching" written by Julian E. Opsahl has been published by The INSTRUMENTALIST, 1418 Lake St., Evanston, Illinois.

Consisting of four chapters, beautifully illustrated, the book covers such points as, The Fundamentals of Marching; 44 Steps, Step Variations and Movements; Developing a Superior Band; Maneuvers, Formations and Routines; and a Code Chart.

Every progressive minded school and college band director in the United States and Canada will want to have a copy of this excellent book. Priced at \$1.50, it may be ordered direct from the publisher or through the local music dealer.

### Chicago Restores Resident Opera After a Decade

The Lyric Theatre restored resident grand opera to Chicago for the first time in a decade, for the season of November 1st through November 20th at the Civic Opera House. Civic leaders, music lovers, and the press joined forces to make this eminently worthwhile project successful. The great singing artists of the European opera houses took part in this historic event.



## Modern Music Masters

P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

### SEASON'S GREETINGS

Merry Christmas and Happy New Year to each and every member and friend of the Modern Music Masters Society. We know all your Christmas programs will be beautiful and add to the joy of the season, for what is Christmas without music?

Because of its high aims and ideals, together with their practical application, Modern Music Masters is being acclaimed by music educators thruout the country. The Society carries a five-point program: challenges students to greater efforts; encourages solo and ensemble performances; recognizes personal achievements; promotes better public relations; and inspires students to higher ideals and service. Thus every school music department, large or small, can benefit from membership in the Society.

### CHAPTER OF THE MONTH

Chapter No. 41 at Cody High School, Cody, Wyoming, has been selected "3-M" Chapter of the Month, because of its excellent meetings. At these meetings a different member each week was responsible for getting a program together for their entertainment. Besides musical selections they occasionally had dramatic readings by members of their speech department. One of their biggest projects of last year was the sale of candy at all the home basketball games and in the school two afternoons a week to raise money to offer scholarships

to a University Summer Music Camp. The members took turns selling the candy and it proved to be quite profitable. Another project that received many favorable comments was their caroling at Christmas. E. A. Morris is faculty sponsor of this fine group.

### 3-M TOP-NOTCHER

Raymond Moffit, a trombonist in the band for four years at Reynolds Community H.S., Reynolds, Ill., has been selected "3-M Top-Notcher" for this month. Ray is president of the band and student band conductor. Last year in the state contest Ray placed first as a soloist and the trombone trio which he leads also won first rating. He has taken charge of pep meetings and assemblies, is a hard, cooperative worker, and has attained highest academic honors. We congratulate you, Ray, on your fine record of service.

### CHAPTER NEWS PARADE

Betty Christensen, secretary of Chapter No. 90, Windom, Minn., reports that their Chapter prepared musical displays for store windows during American Education Week and took full responsibility for the publicity and sale of tickets for their school's fall concert.

Marlene Carpenter, secretary of Chapter No. 108, Kennewick High School, Kennewick, Wash., informs us that this chapter is coordinating all school musical activities and is

working on a plan of cooperation with the Tri-M chapter at nearby Pasco High School.

A Music Banquet, honoring outstanding music students, was held last month by Chapter No. 88 at Reynolds Community H.S., Reynolds, Ill., according to Martha Winegard, secretary. A concert, with a neighboring school, for early December is also planned.

Yakima Senior H. S., Yakima, Wash., has presented several honorary keys and memberships. This Chapter, No. 23, has honored among others Wayne Hertz, teacher at Central Washington College of Education, and Rafael Mendez, famed trumpet player, according to Maxine Roberts, secretary.

### MID-WEST TRI-M PROGRAM

Every band director in attendance at the Mid-West Clinic should avail himself of the opportunity of seeing the Tri-M Initiation Ceremony (four chapters in the Chicago metropolitan area participating) and hear a panel discussion on the value of the national music honor society. This program will be held in the Louis XVI Room at the Hotel Sherman in Chicago at 5:30 to 6:30 on Friday, December 17. All visitors are also invited to register at the Tri-M display booth among the exhibits.

### NEW CHAPTERS, WELCOME!

Nine new 3-M chapters, all surprisingly from nine different states, have been established since this column went to press last month. These senior chapters are located at the following schools: COLORADO—Littleton, H.S., Littleton, Daniel J. Carbone, Sponsor, and Joyce Pratt, Co-sponsor; ILLINOIS—St. Paul H.S., Highland, Sister M. Verene, Sponsor, and Sister M. Celestia, Co-sponsor; MISSOURI—Salem H.S., Salem, Harland E. Flora, Sponsor; NEBRASKA—McCook Senior H.S., McCook, William L. Kelly, Sponsor, and Floyd Hershberger, Co-sponsor; NEW MEXICO—Las Vegas H.S., Jay I. Williams, Sponsor, and Fred Fink, Co-sponsor; TENNESSEE—Central H.S., Nashville, Betty Klotz Harter, Sponsor; TEXAS—Providence H.S., San Antonio, Sister M. Teresita, Sponsor; WASHINGTON—Vancouver H.S., Vancouver, Daniel Backman, Sponsor, and Eugene Nelson, Arthur Haynes and Doris Smith, Co-sponsors; WISCONSIN—Wittenberg H.S., Wittenberg, Charlotte Reichel, Sponsor, and Martin Schultz, Co-sponsor.

### RECENT INITIATIONS

Initiations have recently been held by the following Modern Music Masters chapters: Weldon Junior H.S., Weldon, N. Car.; North Kansas City H.S., North Kansas City, Mo.; Our Lady of the Lake H.S., San Antonio, Tex.; Albemarle H.S., Albemarle, N. Car.; Pana H.S., Pana, Ill.; Waukegan



Pictured above is Chapter No. 41 of the Cody, Wyoming, high school, whose faculty sponsor is E. A. Morris. They were selected as the "3-M Chapter of the Month" because of their excellent meetings and accomplishments.

(Turn to Page 55)

# DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

Now that marching season is completely over, you will have time to devote to learning new movements, signals, and perhaps other arts. Until now we have not had the opportunity to discuss with you the various "positions" of the signal or twirling baton. The drum major as well as the twirler should be familiar with these.

**Port Baton**—Refer to the photograph. For all positions of the baton, the drum major is at attention. The variations in the positions occurs by moving the right arm and the baton.

The ball of the baton is directly in front of the bottom of the sternum. The tip points to the right at a forty-five degree angle with the entire baton in a plane parallel to the front of the body. The baton is held firmly, not rigidly with the right hand at the ball. This grip affords maximum control of the baton.

The right elbow is held slightly lower than the ball. This is a natural position and not a forced one. The left hand is placed on the left hip.

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

Notice that the fingers are together and that a straight line could be drawn from the finger tips to the elbow.

The chin is held level to the ground. In this position, the shako will slant a little to the back forming a pleasing non-exaggerated curve from the top of the shako to the waist.

The back is slightly arched. The degree of the arch varies with the different drum majors, but should not be over two degrees, using the waist as the origin. With the back in this position, it is necessary to pull the stomach in, which in turn will push the chest slightly forward.

The legs will be in the correct position if the heels are together and if the toes are at a forty-five degree angle, with the heels used as a reference point.

It is important to see that although the entire body is in a position of attention, it does not give the effect of being rigid. From the position of Port Baton we shall next go to the position of Order Baton.

**Order Baton**—As you may have guessed by now, the positions of the baton were borrowed from the military and adopted for the baton of the twirlers. They do, however, serve a purpose and so it is that we continue to use them until this day.

With the exception of the baton and the right arm, the rest of the body does not change. Thus we shall consider only the baton and right arm and you can use the photograph as a guide for the rest of the body.

The baton—If a signal baton were used, the tip of it would rest on the ground, touching the point of the shoes where the sole meets the heel. The baton slants from this point to the right at an angle that varies from thirty to forty-five degrees, depending on the height of the drum major. It is important to remember that the baton slants out directly to the right remaining in the plane parallel to

the front of the body and passing through the tip of the baton.

If a twirling baton is used, the tip of it will touch the leg at some point between the ankle and half-way up to the knee. This will depend on the length of the baton and on the height of the drum major.

The right hand holds the baton just below the ball. Here again the baton is held firmly but not rigidly. This permits the drum major to have good control of the baton without having any part of the arm tense.

The right arm is straight from the shoulder to the point where the hand touches the baton. The angle that the arm makes with the body is usually between thirty and forty-five degrees. It is important to have the hand directly out from the side of the body and not slightly forward or in back of it. If the arm and the baton are in the correct position they will both be in a plane that is perpendicular to the side of the body.

To go from order baton to port baton, the right hand is simply brought from the position of order to its position in port. The tip of the baton is guided by the right hand



**INTRODUCING  
the TED OTIS  
"TWIRLING TUTOR"!**

The new exciting way to learn  
baton twirling!



Lessons thru real movies by viewer.  
Needs no screen or projector!  
Continuous!  
No rewind!  
See twirling broken down as slow as you wish. More than 650 pictures in each series!

See it! Then do it!  
It's easy!

Ted Otis, nationally famous teacher, performer, and authority on baton twirling has been teaching twirling for more than 17 years. He is the originator of a simplified and scientific method of instruction used successfully in his baton twirling studios throughout Southern California.

Viewer .....\$1.95  
Films .....\$4.95

**OTIS BATON FILMS • P.O. BOX 911  
LONG BEACH, CALIFORNIA**

**LIST OF TWIRLING FILMS AVAILABLE**

1. National High School Rudiments
2. Drum Major Signals
3. Beginners Series No. 1
4. Beginners Series No. 2
5. Beginners Series No. 3
6. Advanced Flip Series
7. Advanced Roll Series
8. Airplane & Whip Series

Films 4, 5 and 6 feature Sonie Rogers, 1953 Miss Majorette of America and 1953 National N.B.T.A. Champion.



Position of  
PORT BATON



assing  
he tip  
point  
ay up  
on the  
height

baton  
in the  
rigidly.  
have  
without  
se.  
m the  
hand  
e that  
s usu-  
ty-five  
ve the  
of the  
or in  
baton  
y will  
erpen-

o port  
simply  
order  
of the  
hand

# SELMER-CLARK BATONS... choice of the Champions!

USED BY MORE TWIRLERS — RECOMMENDED BY MORE TEACHERS!



Natalia Zavrel,  
Omaha, Nebr.



Bill Finch,  
Oakland, Calif.



Jay Estes,  
Bartlesville, Okla.



Michael Ayres,  
Chicago, Ill.



Alta M. Burg,  
Red Lion, Pa.



Ted Otis,  
Long Beach, Calif.



Beverly Claire Daniels,  
Pensacola, Fla.



Bob Roberts,  
Los Angeles, Calif.



Jayce Ayres,  
Chicago, Ill.



John T. Totilas,  
Stamford, Conn.



Mearle E. Diles,  
Endicott, N.Y.



Betti Haring,  
Huntington Park, Calif.



Norman Crider,  
Carrizosa, N. Mex.



Ann Rachelle,  
Elizabeth City, N.C.



John Large,  
Albuquerque, N. Mex.



Janis Wadsworth,  
Miami, Fla.



Duke Miller,  
Phoenix, Ariz.



Nadine Hannis,  
Chica, Calif.



Gracie DeLaney,  
Alexandria, La.



Floyd Zarback,  
Ann Arbor, Mich.



Fred W. Miller,  
San Bernardino, Calif.



Ruth Valiquette,  
Chicago, Ill.



Fred J. Miller,  
Dayton, O.



Karl Thurman,  
Clarence, Ma.



Patricia Kuszewski,  
Milwaukee, Wisc.



J. P. Crumpler,  
DeWitt, Ark.



Tam Zedaker,  
Burghill, O.



Lester Nelson,  
Joliet, Ill.



Maynard Velier,  
Oil City, Pa.



Dan Mayes,  
Huntsville, Tex.



Jeanne Becker,  
Cleveland, O.



Douglas Lombard,  
Calama, Mich.

Space does not permit listing all of the hundreds of twirling champs and teachers who use and recommend Selmer-Clark Batons. Watch for more in our next advertisement.



THIS SPACE  
IS RESERVED  
FOR  
YOUR  
PICTURE

## WRITE FOR FREE FOLDER

illustrating and describing the many styles and sizes of Selmer-Clark batons and twirling accessories. Get in the championship class, twirl Selmer-Clark Batons like the champions do! Mail the coupon now!

## MAIL THIS COUPON NOW!

H. & A. Selmer Inc., Dept. H-122  
Elkhart, Indiana

Please send me your illustrated free folder describing Selmer-Clark Batons

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

from its position directly opposite the ankle to its position in port baton. (See photograph). In executing this movement, no extra flourishes are used or needed.

In order to answer our readers requests pertaining to ideas for "Show stunts", we will cover the remainder of the baton positions in our January Workshop and continue now with a few suggestions for shows.

We sometimes feel that twirlers try to do too many variations of twirling and as a result they fail to take full advantage of the possibilities of twirling. As we have mentioned before, there is no magic involved

in being a twirler but it does take a considerable amount of practice to be a good twirler. We are certain that your audience will always receive you enthusiastically if you give a flawless performance, which can and has been done. So may we suggest that you merely "polish up" your present routine and show the people what can be done with a baton.

Aside from one baton twirling you might also carry this same idea over into your two baton work. Needless to say, the two baton twirling will take more practice than the one, but time spent practicing will also be rewarding both to you and to your

audience.

Flag swinging as pointed out by Major Booth, School Musician in December 1952, is another art that is very easy to sell to the audience. The actual art of flag swinging can be learned in a relatively short period of time and can be perfected with practice. Group or team flag swinging is probably a more spectacular sight than is a solo. The flags are not very expensive and are really well worth the initial cost.

Another form or type of baton twirling that is especially appealing to the crowd is hoop-baton twirling. The hoop-baton is a new innovation that has proven to be very interesting. The movements done with the hoop are usually different than the movements done with a regular baton, although hoop twirling is in a sense limited. The very fact that it has limitations offers a challenge to the twirler and the public has received hoop baton twirling quite warmly.

To mention a few other variations of twirling that you may or may not have time to work on we would include gun spinning and rope spinning.

The number of movements that can be done with a gun are in a sense limited. Usually the manual of arms is executed in addition to a few of the fundamental twirls. Gun spinning is more effective when done in a group of three or more. Since the art is fairly easy, a soloist does not look quite as good as a group. Also a group of gun spinners can execute simple drills or maneuvers while going through the manual of arms and while twirling the guns.

Rope spinning is usually not considered too much a part of twirling even though it is frequently taught at some of the twirling camps. It is a very interesting as well as a pleasing art and again with practice can be mastered. You might be interested to know that some bands in the southwestern section of the United States have as a member of the band a rope-spinner. Thus you can see that the art is very useful for show material.

With a little imagination one finds that there are several possibilities for a twirler in doing something different for an audience.

In our next Drum Major Workshop we are going to cover the remaining positions of the baton and since school contests are just around the corner, we are also going to discuss items relevant to the latter.

THE END

*Out Front in  
Performance  
...in Value too!*

**ELKHORN  
Band Instruments**



Superb individual features performing together to produce superlative results — that's Elkhorn Band Instruments! From the moment you handle an Elkhorn you realize why so many sing its praises.

Elkhorn Band Instruments are manufactured by Europe's most prominent builders, according to GETZEN design and specifications. All are sent through our factory to be serviced "Right" — The GETZEN Way — for fine assembly work, fine adjustment, and finished by the most modern GETZEN methods. Elkhorn Band Instruments have a host of exclusive mechanical refinements possessed by no other — are conceded the leader for all-round performance.

Tested by Artists — these are instruments that fine musicians, band directors or students will be proud to play or recommend.

Designed and built to take care of the ever increasing demand for a quality line of instruments in a low price range.

**Elkhorn Band Instruments** are guaranteed and distributed by the GETZEN COMPANY — and are available for immediate delivery. Write, wire or phone today for complete details.

**ELKHORN BAND INSTRUMENTS — "Value and Performance — guaranteed by GETZEN"**



**the Getzen co.**

429-431 E. GENEVA STREET  
ELKHORN, WISCONSIN

**Choose** an Elkhorn for unparallelled beauty...  
...exceptional tone quality  
...amazing playing comfort

**For The Latest Up To  
The Minute News,  
Read The SM From  
Cover To Cover**



## I Teach The Solo Brass..



By B. H. Walker

### CORNETIST DR. FRANK SIMON

This month I would like to pay tribute to one of the greatest musicians and brass players I have ever known. He is not only one of the greatest cornetists in the world but is an internationally famous bandmaster, a wonderful conductor, a genius instructor, fine composer, an expert organizer and a master showman. He is also one of the best speakers I have ever heard and his philosophies concerning music education and other musical subjects are very sound and practical. He is always kind and helpful to all those with whom he comes in contact and therefore probably has as many friends as any musician living in America today. His name is Dr. Frank Simon, now instructor of brass instruments, etc., at the Cincinnati College of Music, Cincinnati, Ohio. He is a musician who has risen to the highest pinnacle in the hall of

Send all questions direct to B. H. Walker,  
Director of Music, Gaffney High School,  
Gaffney, South Carolina.

fame.

Dr. Simon was my instructor of baritone and cornet as well as conducting and band methods, while I studied at the Cincinnati Conservatory of Music and I have never known a more competent, thrilling and inspiring teacher. He is not only a master teacher but possesses the ability to fill his students with ambition and cause them to want to practice. When you hear him play the cornet, his beautiful tone, wonderful phrasing and expressive technique, sends chills up your spine that words cannot describe. Many times, after hearing him play one of his great solos like WILLOW ECHOES, LA COQUETTE or STUDENT SWEET-HEART, I have returned from my lesson with him and practiced from

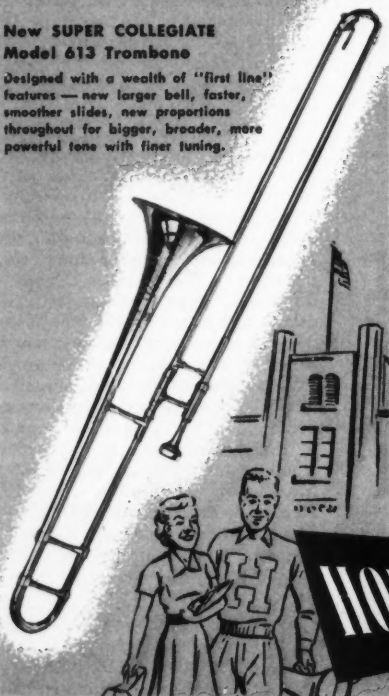
three to five hours during the same day. He has had tremendous success as a cornet teacher having turned out dozens of the finest young cornetists in America. In the year 1939 it was my privilege to hear some of these young artists, several of them not older than 14-16 years, yet they could play Bellstedt's technical CAR-NIVAL OF VENICE, with more skill than many of the so called virtuoso cornetists of today. Furthermore, he is a fine conductor. Every conducting lesson I had with him was a great privilege and thrill I shall never forget. His baton technique is clear, definite and easy to follow yet there is a magnetic power of inspiration which one feels when he lifts his baton to conduct which makes the musicians want to play like artists.

Dr. Frank Simon was born in Cincinnati, Ohio November 28, 1889 and received most of this education in that city of fine musical culture. He

## America's Finest Student-Line Instruments

### New SUPER COLLEGIATE Model 613 Trombone

Designed with a wealth of "first line" features — new larger bell, faster, smoother slides, new proportions throughout for bigger, broader, more powerful tone with finer tuning.



## HOLTON'S NEW SUPER COLLEGIATE TRUMPETS • CORNETS • TROMBONES

Pick up and play a new Holton SUPER COLLEGIATE. You'll quickly see, hear, "feel" the reasons why bandmasters already call it "America's Finest". Brilliant new styling and trim, new beauty and richness of tone, a welcome sense of quick powerful response, mark these instruments as first choice for school bands. You'll like the fuller tone delivered by new larger bore and larger bell, the new "Top Action" valves in trumpet and cornet for faster, easier, quiet action, the new smoother slide action of the trombone — and many other features.

Ask to see the new SUPER COLLEGIATES at your Holton Dealer. You'll understand why they're today's greatest inspiration to student talent — and school band improvements... at any price.

STRATODYNE for the artist  
REVELATION for the professional  
COLLEGIATE for the student

**Frank HOLTON  
& Co.**

326 N. CHURCH STREET  
ELKHORN, WISCONSIN

PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY





## "PROFESSIONAL" in Everything but PRICE A Panel Proved Fact

Yes, it's a fact: BILTMORE BRASSES, new from bell to mouthpiece, have been acclaimed by a panel of experts as student-priced instruments that actually match the performance of the costliest horns. Why be satisfied with less when you can now get professional looks, feel and tone at student prices. *Be fair to yourself.* Write TODAY for name of nearest Biltmore dealer.

**TARG & DINNER, INC., Exclusive Distributors**  
425 S. Wabash Avenue Chicago 5, Illinois



# BILTMORE BRASSES

BY *William Frank*

QUALITY BRASSES SINCE 1909

**DON'T LET YOUR SUBSCRIPTION EXPIRE**  
Notice the date on your mailing wrapper



better band instruments since 1882

No finer Band Instruments are made. For design, attractive appearance, perfection of tone, tune, and intonation, YORK has no peer. Demand the finest. Get it with YORK. Ask for YORK at your music dealer today, or write to:

**CARL FISCHER**  
MUSICAL INSTRUMENT CO., INC.  
105 East 16th Street, New York 3, N. Y.

## HAND CRAFTED *Blessing*

TRUMPETS  
CORNETS  
TROMBONES  
SINCE 1906



E. K. BLESSING CO., Elkhart, Indiana



purchased his first cornet and began studying it at the age of 11. He was soon sent to William Kopp, first trumpeter of the Cincinnati Symphony for lessons. His success was so rapid that he soon attracted the attention of the great cornet artist, Herman Bellstedt. Bellstedt was one of the greatest cornetists in the world having served as soloist with Gillmore's Band, side partner soloist of the Sousa Band with Herbert L. Clark and many others. Bellstedt became very interested in Simon's musical development and taught him so carefully that he helped him reach his ambition of mastering his chosen instrument. Simon was soon engaged as soloist with Weber's prize band of America, which at that time was one of the finest organizations in the country. When the vacancy occurred for cornet soloist with John Phillip Sousa's Band, Bellstedt, who had been a soloist with this band, urged his star pupil, Frank Simon, to try for the post. Sousa invited his friends, Victor Herbert, Nathan Franko and Walter Damrosch to the soloist audition. When Simon finished playing his solo at the audition, he opened his eyes and ears to Mr. Sousa to hear him say—"Young man, you have a life-long position in this band." This began Simon's Sousa career as side-partner soloist with the world famous Herbert L. Clarke. He became a still greater artist because of the advice, inspiration and instruction of Herbert L. Clarke. When Clarke left the Sousa Band, Frank Simon succeeded him as premier soloist and assistant conductor. His success was wonderful and his path to stardom was further encouraged by Herman Bellstedt who wrote many special solos for his fine pupil. These solos, such as LA MANDOLINATA, are extremely difficult and none but the artist, such as Simon, can handle them musically.

In 1920 Frank Simon was invited to organize and conduct the famous Armco Band which thrilled America with its coast to coast NBC broadcast. Through means of appearances with this band, he promoted young talent and featured them on his broadcast. The Armco Band went down in history along with Goldman's, Sousa's, Pryor's, etc. as one of the greatest concert bands of all times. Space does not permit here the mention of all of the honors heaped upon Frank Simon through the years of his life but I will mention only a few of them—President of the American Bandmasters Association, Doctor of Music, former director of the Band Department, University of Cincinnati, and adjudicator for national and state contests and competition festivals. One of his favorite hobbies now when he has time from his heavy teaching schedule is that of holding "John Phillip Sousa memorial band clinics" throughout the United States and Canada. He now stands as the au-



# New! Selmer STYRATONE MUTES

SET OF 3 \$6.50  
(straight, cup and wow)

Straight Model.....\$1.50  
Cup Model.....2.50  
Wow Model.....3.00

- Precision molded of Polystyrene plastic by Selmer (London)
- Natural resonance for surprising tonal brilliance
- Resistant to swelling, warping and fraying, thanks to unusual dimensional stability
- Highly resistant to dents, breakage and moisture
- Finished in gold color, trimmed with crimson
- All three for less than the cost of one good metal mute.

YOUR MUSIC DEALER HAS STYRATONE MUTES, OR CAN GET THEM FOR YOU (Send us his name)

Write Dept. H-123

H. & A. Selmer INC.  
ELKHART, INDIANA

thority of the world of the traditional musical interpretations and mannerisms of the late John Phillip Sousa. To hear him in one of his Sousa Clinics conduct a Sousa march is a thrill of living in the past again to hear the great Sousa Band conducted by the march king himself. Over the desk of my studio hangs a large personally autographed photograph of one of my most favorite teachers, most inspiring conductors and most devoted friends. As long as I live I expect to keep this picture hanging in memory of him—Dr. Frank Simon.

## Cornet Solo—WILLOW ECHOES

This solo, written by Dr. Frank Simon, was featured around the world as Dr. Frank Simon played it on tour with the Sousa Band. It is one of the most musical, brilliant and inspiring cornet solos ever written. It is an inspiring contest challenge for a good high school cornetist who possesses a good embouchure with a range dependable up to high C, but it must be played skillfully and with correct interpretation. I have heard it played poorly even by prominent professional cornetists who have the technique and tone quality but they degrade the composition through poor phrasing and lack of correct traditional style.

The cadenza is a test for the soloist's style. It must not be played in a mechanical manner but with gradual accellerandos, crescendoes and rallentandos to give it life and contrast. Sustain the first note for three or four counts and begin the sixteen eighth notes slowly, growing gradually faster and louder until the two eighth notes preceeding the second hold is reached. Broaden these two eighth notes to produce the effect of a ritard and sustain the hold for about three counts. Begin the eighth notes which follow slowly and gradually increase in speed until the third hold is reached, which should be sustained for about three counts. Begin the sixteenth note figures which follow slowly and softly and make a very gradual accel. and cresc. little by little until the fourth and last hold of the cadenza is reached which should be sustained for only about two counts. The last section of this cadenza should all be played in one breath, if possible and it is a test of deep breathing and breath control for any cornetist.

Practice the next 2/4 time section marked slowly of the solo very slowly at first, counting it four counts to the measure will aid your smoothness in flow of technique and give you a chance to develop the section into a graceful display of phrasing with a marked rubato style. Later you can play it in 2 counts to measure after you master it. This section, more than any other section of the solo, will test the soloist's style and phrasing. It begins slowly and gracefully for

(Turn to Page 56)

## Why young musicians sound better on

# ZALZER B<sup>b</sup> FRENCH HORNS



You can build a far stronger horn section if you'll follow the modern swing to ZALZER B<sup>b</sup> French Horns.

1. ZALZER B<sup>b</sup> is comfortable to play, easier blowing, more responsive.
2. Beginners develop good embouchure more quickly on B<sup>b</sup> Horn and more easily maintain it.
3. Tonal production is easier, and more reliable.
4. Brilliant B<sup>b</sup> Horn tone carries more clearly in solo or in large ensembles both indoors and in the open.
5. Actually fun to play, as well as being more effective musically. An important factor in dealing with young musicians.
6. Designed to be a pleasure for young folks to handle. Built from brass of special formula and temper—very thin, extremely resonant—compact.

## NEW RECRUITS FOR YOUR BAND

are easier to attract with the aid of the authoritative GRETSCH-TILSON Musical Aptitude Test. Stimulates interest of student and parent. For full information, mail coupon below. No obligation.

The FRED GRETSCH Mfg. Co.  
60 Broadway, Brooklyn 11, N. Y.

SM-1254

☐ Send me facts on the Gretsch-Tilson Music Aptitude Test.

☐ Send me more details on both Zalzer B<sup>b</sup> and F French Horns, including information on NEW SIMPLIFIED FRENCH HORN TEACHING METHODS.

Name .....

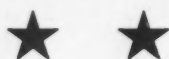
School .....

City..... Zone.....

State .....

The **FRED. GRETSCH** Mfg. Co.

Fine Musical Instruments Since 1883



## The Percussion Clinic



By Dr. John Paul Jones

A Merry Christmas to you and may all your wishes be granted according to your worth and if you are a worthy drummer then I hope Santa Claus will reward you with just the drums you want. Also I hope he brings your director his wish—that you make a habit of practice.

At this time of year we can not help but think of vacations, family, friends and Yuletide spirit. The family is closer together than ever before and for most of us there is two weeks without school. But during the two weeks of December which we spend in school there is still work to be done. As musicians we are, in most cases, a part of the school Christmas program. The band or orchestra may play accompaniments for the Christmas cantata—or play special numbers as a part of it or other type of Christmas program.

Just where can the drummer fit into this? For one thing by having charge of any special musical effects

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

requiring bells, chimes or musical tone effects not ordinarily found in Christmas plays. Most school bands will have a set of chimes but if your band does not own such then you may devise a reasonable substitute for the Christmas story.

There are two ways of making substitutes for bells or chimes. One is to assemble several old brake drums taken from old motor cars. These may be found back of the local garage or may be obtained from the local junk yard. Suspend the brake drums from the holes already bored in them next to the hub. Do not re-bore holes at the rim. After hanging several of these drums strike them with a wooden mallet, checking for tone quality and pitch. Of course if you are trying to obtain a full tonal scale you will need quite a few more drums

than you can actually use. Out of the total number you have you must select only those which sound best and which are nearest in tune. If the bell effect you desire does not require a definite pitch—such as the church bell—pitch will be of no concern. The pitch can be altered by filing the edges with a course file. With a little perseverance you will be surprised what a fine substitute you can make.

The second way is to actually use steel bars of various lengths, hanging them from the tip end. These, too, may be played by striking with a wooden mallet. If the mallet has a leather covered head so much the better. These bars may be tuned by altering the length, cutting them in various lengths at the start and doing a finished tuning job with the file will make a good substitute for bells or chimes.

The above ideas will work especially well where no absolute tuning is necessary—simply the bell-like

## THE GREAT NEW 1955 SLINGERLAND FIELD DRUMS with ALUMINUM HOOPS AND TENSION CASINGS\* —REDUCES THE METAL WEIGHT BY TWO-THIRDS



No. 706 12" x 15"



No. 660F 12" x 15"



The Beautiful New Slingerland "Rim Shot" Counter-hoop



The New Slingerland Tension Casing

**SLINGERLAND DRUM CO.**  
1325 Belden Avenue • Chicago 14, Illinois  
WORLD'S LARGEST MANUFACTURER OF DRUMS  
AND TYMPANI

If weight is a problem these new models solve it.

\*All drums in our catalogue can be supplied with aluminum hoops and tension casings.

We are also still supplying drums in our beautiful nickel or chrome finishes — with 1955 hardware.

SEND COUPON TODAY

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Mail to SLINGERLAND DRUM CO.  
1325 Belden Ave. • Chicago 14, Ill.



sounds being desired and these substitutes will fit into the picture better than the regular set of band bells since band bells or Lyre have neither the quantity or church-like quality of the chime.

In all this has been a very fine year and during the Christmas holidays would be a good time to resolve to keep it that way. Do not let down in your practice even though it is a holiday time. Somewhere, somehow you can get in a few minutes a day with the practice pad. Your band will be a better concert band for your having done so.

So with these few words let me wish you a most happy Christmas time and I shall look forward to re-joining you next year—Merry Christmas and a Happy New Year.

THE END

### He Wrote the Hit "This Ole House"

(Starts on Page 23)

sack I had brought my lunch in. It was written as a poem, not as a song, and I certainly didn't expect to make any money out of it."

### Cadets of Military School Run Their Own Band

(Starts on Page 22)

Carmi, Illinois, as commander of the group—Jack Barbic, clarinetist, from Cleveland, Ohio, as executive officer—Nat Thompson, trumpet, from El Dorado, Illinois, as first sergeant. These boys are held responsible chiefly for the morale and discipline of the band.

So far this year, we have been continually practicing marching for our weekly review held each Sunday afternoon on the parade grounds. It is during this parade that the corps is tested upon it's military bearing—and the band performs their marching tasks before them.

In our nightly practice we have been slowly but surely developing our musical talents on many of our modern compositions, as well as stressing the need for good musicianship. In our band we have the definite understanding with each member that he is coming into our organization to learn music and that no "horse play" will be permitted. In this we have developed a motto in saying that "A better band makes a better corps."

You know Archie . . . I agree with you 100% on your slogan "A better Band Makes a Better Corps" . . . in fact . . . I believe that goes for making a better school too . . . Swell reporting Archie, be sure to send me some good snap-shots of yourself and the officers . . . Judy Lee.

### "Scriptographic" Booklet Quick Course in Symphony

Designed to speed up the visual communication of ideas and messages, a unique style, called "Scriptograph," is used to create a new booklet "THE A-B-C's OF SYMPHONIES," by Channing L. Bete Co., Inc., Greenfield, Massachusetts, publishers of "Scriptographic" booklets.

Integrating words and graphics for faster comprehension, "Scriptographic" booklets are intended as a "short-cut to learning in a world that is over-verbalized to a dizzying degree,"

according to Channing L. Bete, company president.

"THE A-B-C's OF SYMPHONIES" is a two-color, 16-page "Scriptographic" treatment of a few fundamental facts which can contribute to one's enjoyment of symphonic music. The words-and-pictures method is used to describe what a symphony is, what the orchestra conductor does, typical make-up and seating arrangement of a symphony orchestra, and 31 instruments which appear in the average symphony orchestra. Included also are brief notes on ten famous symphonies, and suggested sources for additional information.

## TOP FLIGHT SCHOOLS PREFER WFL



### DR. BOB BRIGGS—Professor of Percussion!

Down in Tallahassee, Florida, Dr. Bob Briggs supervises all percussion activities in the new Music Building at Florida State University. Bob is an expert in things percussive through his many years of training and study at the University of Kansas.

Bob and FSU choose W.F.L. Symphony Model tympani to fill exacting performance requirements. Follow this excellent example. Specify W.F.L. Pedal Tuned Tympani when you order. They are the leading tympani of the world today!

# FREE!

Send for your copy of the FREE, informative booklet . . .  
"A Brief History of Tympani" today!

WFL DRUM COMPANY, 1728 N. DAMEN AVE., CHICAGO 47, ILL.

NAME .....

ADDRESS .....

CITY ..... STATE ..... SM-6

"To my ears, most cymbals sound like tin pans..."

"My observation has been that in most bands the cymbals are of the very poorest quality... and that is a great mistake! I lay such stress upon the importance of cymbals in my own organization, that I purchase them myself."



Edwin Franko Goldman

"The importance of good cymbals in the concert band and orchestra cannot be too strongly emphasized"

## "In the Goldman Band we use only the K. Zildjian genuine Turkish cymbals"

No other cymbals equal K. Zildjian Constantinople cymbals for far-carrying resonance and crashing brilliance of tone. K. Zildjians are made according to the famous Zildjian formula and process, a family secret for the past 300 years. The famous K. Zildjian factory in Turkey has NO branches, NO counterpart! Accept no imitations!



"Look for the K.Z."

the only...the genuine...traditionally the finest cymbal made!

Send for FREE booklet today!

### The FRED. GRETSCH Mfg. Co.

Exclusive Importers of K. Zildjian Cymbals  
60 Broadway, Brooklyn 11, New York

I want to improve the sound of my percussion section. Send me the FREE Phil Grant booklet, "Effective Use of Cymbals," plus details, prices, pictures of the only genuine Zildjian cymbals and accessories — K. ZILDJIAN.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

zone  
SM-1254

## The Band Stand

(Starts on Page 11)

### CHRISTMAS COMES BUT ONCE A YEAR ---

Your National OFFICERS extend to college band directors everywhere a most sincere wish for a *Musical Christmas and a Harmonious New Year*.

President—Clarence Sawhill,  
University of California at Los Angeles, Los Angeles, California

Vice-President—Hugh E. McMillen, University of Colorado, Boulder, Colo.

Secretary - Treasurer — Charles Minelli, Ohio University, Athens, Ohio

Honorary Life President—Austin A. Harding, University of Illinois, Urbana, Illinois

### COMMITTEE FOR PROMOTING ORIGINAL BAND COMPOSITION ANNOUNCES CHICAGO PROGRAM

Under the capable leadership of Ernest E. Lyon, University of Louisville, Louisville, Kentucky, the National Committee for Promoting Original Band Composition announces that the second such program played at a National meeting will be performed this year by the Eastman Symphonic Wind Ensemble on Saturday, December 18th at the Conrad Hilton Hotel in Chicago, Illinois. The announced list is as follows:

SUITE IN F by Frederick BREYDERT—representing the Eastern Division, CBDNA.

MUSIC FOR CONCERT BAND by John BODA—representing the Southern Division CBDNA

SAUL OF TARSUS by Donald I. MOORE—representing the Southwestern Division CBDNA.

SINFONIA FESTIVA by John VERRALL—representing the Northwestern Division CBDNA.

PRELUDE AND SCHERZO by Norman C. DIETZ—representing the Northcentral Division CBDNA

WESTWOOD by David BASKERVILLE, representing the California-Western Division CBDNA.

The number representing the California-Western Division was not known at press time. No doubt our western friends are so busy with football shows that selection of a concert band number at this time is difficult! No—I'm just kidding. The real reason is that James Berdahl, University of California, Berkeley, California who is Chairman for this committee in the California-Western Division has had to resign due to ill health, and his place on our committee has been taken up by William Schaeffer, University of Southern California, Los Angeles, California. We are sure that Bill will get a number on the program to represent his Division.

It should be noted that the above

selections from each of the six national divisions places considerable honor upon the choice for special hearing in Chicago. In the Eastern Division the choice was made from 12 original manuscripts, in the Northwest Division from 14 original manuscripts, and in the Southern Division from 12 original manuscripts whereas in Northcentral Division 11 original manuscripts were presented for the CBDNA members to indicate their first choice. Thus the program in Chicago should be top-notch in every way for in addition we will have the outstanding Eastman Symphonic Wind Ensemble to play them for us.

### "THE SCIENCE AND ART OF MUSIC" 8th NATIONAL MEETING THEME

Conrad Hilton Hotel, Chicago, Illinois  
Fri.-Sat., December 17-18, 1954

No college band director can afford to miss this wonderful opportunity—a program made to order for you. Word has it that the report of James C. Neilson's Committee on Establishing Instrumental Tone Qualities will be worth a year in any college course in the physics of sound. You yourself—

(Turn to Page 50)

## DRUMMERS!

IF you are interested in the newest designs in drums

IF you like to keep abreast of developments in drum construction

IF you value quality

IF in fact, you'd like to know about the fabulous English drums being raved over throughout the U. S. (and in 66 other countries)

write now

for details and dealer's name to either:

HALL DRUM CO.

623 Ursulines St.  
New Orleans, La.

PACIFIC MUSIC SY. CO.

1143 S. Santee St.  
Los Angeles, Cal.

Please mention School Musician



WORLD'S SUPREME QUALITY



ix na-  
derable  
special  
Eastern  
e from  
North-  
l man-  
rn Di-  
uscripts  
Division  
resent-  
o indi-  
the pro-  
p-notch  
we will  
n Sym-  
y them

## MUSIC? HEME

Illinois  
1954  
n afford  
unity—  
or you.  
f James  
establish-  
ies will  
e course  
u your-

3!

west de-  
develop-

about the  
g raved  
nd in 66

usician

QUALITY

ERS

CO  
G. CO.  
HEADS

ember, 1954



By David Kaplan

### Holiday Time

During Christmas season there are many family gatherings and dinners. Often the young student will be asked to perform for the assemblage. Discussed below will be several collections suitable for school and home.

An easy collection of Christmas melodies for clarinet solo (with piano accompaniment) or clarinet duet is *My Christmas Album* arranged by Fred Weber (.60) for Belwin. Fifteen well known carols are offered. The keys and ranges are easy. Above the music the words are printed. The collection is also available for saxophone.

The publisher Charles Hansen offers several collections. In *Hymns* (1.00) we find thirty popular hymns such as *Abide With Me* or *Rock of Ages*. Some twenty-two carols are included in *Christmas Melodies* (.60). Easy variations of fourteen songs including Handel's *Largo*, *Holy City*, and *Faith of Our Fathers* may be found in the collection *Sacred Variations* (1.00).

The Remick Music Corporation lists

Send all questions direct to David Kaplan,  
Director of Music, Reynolds Community  
High School, Reynolds, Illinois.

*Devotional Solos* (1.25). Edited by Newell H. Long and Margaret Sisson, the collection of twenty-seven selections includes appropriate music for Christmas, Easter, and Thanksgiving. Among the composers represented are Bach, Mozart, Schubert, and Handel. A Christmas Selection on page eight incorporates three popular carols.

Rubank has these collections: *Christmas Music For Everyone* (.60 also for sax) arranged by Delamater has twenty-one carols all with words. *Holiday Collection* (.50) may be used as solo, duet, trio, or quartet. Arranged also by Delamater the collection contains fifty-nine well known carols and compositions. *Christmas Festival* (.35) is an easy solo selection. *Adeste Fideles* (.50), *Holy City* (.40), and *Cantique de Noel* (.50) are other solo choices; they may be played as duets and also by saxes.

When parents can hear their children playing familiar music in the home, and perhaps before friends, they feel more than ever that the school's instruction program is worthwhile. When students play at home, in the church, or in the community they are contributing greatly to the promotion of the school program. It is a wise director indeed who furnished his students with music for home use.

For two clarinets and piano I know of nothing better than George Waln's *Clarinet Duet* . . . published by Kjos. Here is real chamber music ideally suited for school, home, contest, and church. The music is of a high order and offers fine training as well as recreation for the students.

### Expression in Music—Part IV Dynamics and other Markings

Marks like *f* or *pp* are not absolute. They do not denote any real positive meaning. Rather they are relative, relative to each other. This is not to say that when a student sees *p* he is not to do anything about it. Certainly he must. The markings have greater meaning in reference to each other. My idea of *p* could be much softer or louder than yours.

No doubt one of the great faults among students is their lack of comprehending the intermediate steps of the dynamic range, the steps between *p* and *f*. Yes, the kids will blow loud when they see an *f* or reasonably soft

right  
from  
our  
own  
cane  
fields



ALEXANDRE  
FRENCH CANE  
REEDS

These French reeds are painstakingly cultivated to assure a perfect product. Careful selection of prime stalks . . . patient drying and seasoning . . . expert craftsmanship . . . and precise grading for strength . . . have made Alexandre America's most popular reed. Any instrument sounds better with Alexandre Reeds.

Ernest Deffner  
Division of Panatier Inc.

DEPT. U-1254, 601 WEST 26th STREET,  
NEW YORK 1, N. Y.



FREE Literature Upon Request!

**CLARINETS MADE TO TAKE IT!**

While we don't recommend the above treatment for any clarinet, we do recommend our Three Star Ebonite and Metal models for their ability to maintain their excellent playing qualities under the roughest handling expected of the student musician.

Write for literature!

**CUNDY-BETTONEY**  
Hyde Park, Boston 36, Mass.

Buy American and protect  
your own standard of living!

December, 1954

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine



when a p appears but inbetween this there is little if any definition. Just as a scale of notes is practiced and learned so must the scale of dynamics be known. The scale might be read this way: pp-p-mp-mf-f-ff.

It is all too apparent that the dynamic markings having to do with tempo are little understood by the pupil. It seems basic does it not that the students should grasp the following few indications: Adagio-Andante-Allegro-Presto. Again in this vein why not think of a scale as we did with loudness and softness. To gain a better understanding of the music these few indications should be mentioned as often as possible. The Moderatos and Vivaces may be thrown in when feasible.

It is my opinion that dynamics should be mentioned early in the student's development. After the

playing has stabilized, the embouchure fairly well established, it is time to point out tempos and p's etc. in the music. For some students this might come early, perhaps around the third month; others might require more ground work before work begins in dynamics.

In the Boosey-Hawkes Band Method, by Skornicka and Bergeheim, the conductor's score on the third page mentions dynamics. The authors state "Besides the playing of notes, the student must know how fast or how slow, and how loud or how soft to play all written music. For that reason, it is very important that the following terms and their meanings be memorized and recognized in all future studies". Below, a number of markings are indicated. To me, this statement by the authors is very good. They feel as I do that there is cer-

tainly something more to music than the mere playing of notes.

#### Helpful Hints

From time to time this column will offer some practical little tidbits which should be of help to teacher and pupil.

1—When playing in an ensemble do not think that your part is always the most important by playing loud all the time. Try to find who is carrying the lead and subdue your part accordingly. Strive for blend and remember that it is the music that is all important not merely your own part.

2—A new reed needs time to be broken in. It would be best, therefore, to play the new reed sparingly the first few days, not more than ten minutes the first day and a bit more each succeeding day.

#### Nuggets of News

I have recently received from Mr. Wallace Tenney a list of the woodwind music he will be handling. Music from Spain, Italy, and Belgium is represented and the items appear to be quite interesting. The clarinet music is listed below. I should mention that some things for flute and music for oboe is also available.

#### Study Material

Calvist, Enrique (Spain)—	
24 Estudios Recreativos.....	2.25
Calvist, Enrique (Spain)—	
30 Estudios Caracteristico.....	2.25
Gabucci, A. (Italy)—30 Studi.....	3.00
Nocentini, D. (Italy)—	
24 Studi Melodici (easy).....	1.25
Nocentini, D. (Italy)—	
50 Studi Meccanismo.....	1.75
Menendez, J. (Spain)—	
32 Estudios Perfeccion.....	3.00

#### Solo Material

Barbier, R. (Belgium)—	
Allegro Brillante.....	2.00
Darcy, R. (Belgium)	
Impromptu (Concours 1954).....	2.25
de Bourguignon (Belgium)—	
Andante et Allegro.....	2.10
Faulx, J. B. (Belgium)—	
Piece de Concert.....	1.20
Goeyens, A. (Belgium)—	
Prelude et Allegro.....	1.35
Guillaume, M. (Belgium)—	
Capriccietto, Canzona,	
Saltarello.....	1.75
Mayerus, A. G. (Belgium)—	

## VIBRATOR REEDS

...Finest for SAXOPHONE and CLARINET

## VIBRATOR REEDS

...for EASIER, SMOOTHER PLAYING

## VIBRATOR REEDS

...for NEW MAGIC Brilliant TONES

## VIBRATOR REEDS

...come in 10-DIFFERENT STRENGTHS

## VIBRATOR REEDS

...LAST LONGER...are PREFERRED

Reg. U.S.  
Pat. Office

INSIST ON and BUY "VIBRATORS" from your Dealer  
H. CHIRON CO., Inc. • 1650 BROADWAY • NEW YORK 19, N. Y.

choose  
YOURS  
from...

172 Different Facings!

Woodwind is made of Steel/Ebonite  
an exclusive hard mouthpiece rubber  
sensitive yet durable and non-warping  
under high temperatures

registered Pat. Office

#### A WOODWIND MOUTHPIECE FOR YOUR EMOUCHURE

You need this Reed Instrument mouthpiece Guide, a 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpiece—plus a helpful transposition chart. Ask your dealer or write today.

DEPT. U-1254, 601 WEST 26th ST., NEW YORK 1, NEW YORK

FREE!

The Woodwind Company



Cadenza et Divertimento.....	1.60
Gabucci, A. (Italy)—	
Concerto.....	3.50
Gabucci, A. (Italy)—	
Preludio All'antica.....	1.25
Menendez, J. (Spain)—	
Fantasia Capriccio.....	2.00
Menendez, J. (Spain)—	
Solo de Concerto.....	2.00
Menendez, J. (Spain)—	
6 Estudios Concerto.....	3.00

#### Ensemble

Capetti, G. (Italy)—	
Dialogati for two cl.....	1.10
Souffriau, A. (Belgium)—	
Sonate for two cl.....	2.10
Carion, F. (Belgium)—	
Petite Piece for four Bb's.....	1.30
Desprez, F. (Belgium)—	
Prelude et Danse	
for cl, ob, bsn.....	2.25

#### Eb Alto Saxophone

Goeyens, A. (Belgium)—	
Prelude, Sarabande, Finale.....	2.00
Lonque, A. (Belgium)—	
Morceau de Concours.....	2.00
Moulaert, R. (Belgium)—	
Tango-Caprice.....	2.00
Masuy, F. (Belgium)—	
10 Etudes, Bk 1.....	2.00

Interested readers may contact Mr. Tenney at 5547 Taft Avenue, Oakland 18, California.

#### New Music Reviews

Thirty Caprices—by Ernesto Cavallini, transcribed by Gerardo Iasillo, for sax or oboe. Carl Fischer, publ. in two vol., each 2.00.

Here is a fine addition to the sax repertoire in the form of these transcriptions of the famous Cavallini Caprices. Long a mainstay of clarinetists the Caprices should be wel-



**THE SWEETEST CLARINET EVER MADE**

The finest Clarinet in the world is a BUFFET. It is used by more fine symphony and popular clarinetists than any other clarinet. See the BUFFET at your music dealer or write us today and be convinced that BUFFET is the one clarinet in the world for you.

**CARL FISCHER**  
MUSICAL INSTRUMENT CO., INC.  
105 East 16th Street, New York 3, N. Y.

comed heartily by sax people.

Advanced studies, the Caprices run the full gamut of technique. Tonguing, fast finger work, chords and arpeggios—these are all included.

The present edition, incidentally, is much easier to read than the old Carl Fischer clarinet publication. For instance the thirty-second note etude (no. 1) is given three pages in the sax text. Contrast this with the one page allotted in the clarinet edition! Highly recommended grade 5 material.

THE END

### American Legion Sponsors Marching Song Contest

The national headquarters of the American Legion at Indianapolis, has announced a "Marching Song Contest." Following are the rules as set up by the Contest Committee:

#### Rules

The American Legion will award to the composer of the winning entry, as determined by the Judges, a cash prize of \$500.

Entries are to be original and unpublished, arranged for piano and voice or for band, are to include both music and words (the latter for the whole composition or in part) and should be submitted preferably in duplicate.

Each entry shall remain the property of its composer except the winning one, which shall become the sole property of The American Legion, and the composer of that entry agrees, at the time of submitting his entry, to assign to The American Legion all copyright and publishing rights to same.

The decision of the Judges shall be final and in the event no entry is judged to be of sufficient quality to merit the winning award the Legion reserves the right to reject all entries.

Entries should be sent to the following on or before December 1, 1954: American Legion Marching Song Contest Committee, Attention Paul R. Matthews, 700 North Pennsylvania Street, Indianapolis 6, Indiana.

### Trayner-Clarnette Proves Popular

(Starts on Page 6)

to 6 dozen. Additional mouthpieces make the instrument practical for many more students.

For full particulars, ask your local music dealer or write direct to Mr. Wexler. A mention of The SM would be appreciated.

**PLEASE MENTION THE  
SM WHEN WRITING**

## Why Music Educators Specify WOODWINDS

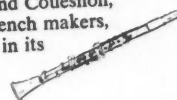
By M. LA CROIX (Paris)

—Because they are *superior instruments* at prices definitely lower than their quality would indicate...because *school requirements* figure prominently in their design and construction...and this fall, because of interesting *new improvements* that make them particularly suitable for *student use*.

### NEW! FREE! GRETSCH ALBUM of WOODWINDS

featuring the full LACROIX line, and the products of many other makers of famous woodwinds as well...for example:

CLARINETS by M. LaCroix, A. Fontaine and Couesnon, all famous French makers, each a leader in its price class.



BASSOONS by Wm. Heckel, Kohlert, and H. Zalzer.



OBOES by Cabart and M. LaCroix.



SAXOPHONES by Beaugnier, Monopole and Grafton.



FLUTES including Gretsch-American, M. LaCroix and A. Fontaine.



MAIL NOW FOR FREE ALBUM

The FRED. GRETSCH Mfg. Co. SM-1254  
60 Broadway, Brooklyn 11, N. Y.

Please send free GRETSCH ALBUM OF WOODWINDS, to:

Name.....

Address.....

City.....

Zone..... State.....

☐ ATTRACT NEW RECRUITS for your band and orchestra program with the aid of the authoritative GRETSCH-TILSON Musical Aptitude Test. Stimulates interest of student and parent. Check here for full information. Mail to:

The FRED. GRETSCH Mfg. Co.

Fine Musical Instruments since 1883

**NOW...**  
60 TEACHING MINUTES  
IN EVERY LESSON HOUR!



**Thomastik**

saves teaching time  
speeds student progress

SCHOOL  
APPROVED

ACCLAIMED BY EDUCATORS

VIOLIN, VIOLA, CELLO AND BASS

OUTFITS STRINGS  
TAILPIECES ROSINS

AT BETTER MUSIC STORES  
EVERYWHERE

ERNEST DEFFNER, 601 W. 26TH ST., NEW YORK

GET THE FACTS!  
WRITE FOR FREE BOOKLETS  
TODAY!

*Ernest Deffner*

DEPT. U1254, 601 WEST 26TH ST.  
NEW YORK, N.Y.

Please send FREE Thomastik Literature

- ☐ New booklet, expert technical answers to string questions, visual material on strings and tailpieces.
- ☐ Handsome folder illustrating Thomastik Violin, Viola, Cello and Bass instrument outfits in color.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Dealer's Name \_\_\_\_\_

City and State \_\_\_\_\_



## The String Clearing House

By Dr. Angelo La Mariana

Send all questions direct to Dr. Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

Once again, in a world torn with anxiety of impending atomic nightmares, we are about to celebrate Christmas. It would seem then that we should seek a formula for a real and lasting peace.

Winston Churchill recently wrote, "Ideas are born as sparks fly upwards. They die from their own weakness; they are whirled away by the wind; they are lost in the smoke; they vanish in the darkness of the night. Some one throws another log of trouble and effort, and fresh myriads of sparks stream ineffectually into the air. Men have always tended these fires, casting into them the fruits of their toil, indeed, all they can spare after keeping body and soul together. Sometimes at rare intervals something exciting results from their activities."

Let us as the musicians and music-makers of our time, take the time to throw that log of trouble and effort so that our contributions (no matter how small) will help to bring harmony into the lives of those about us. We can so inculcate the desire and love for music in our students and young people that their whole generation can develop appreciation for the beautiful things in life and develop attitudes that will bring about tolerance and understanding.

Ensembles and Chamber Music groups can be of great help in this cause. For ensemble playing provides an opportunity to participate unself-consciously in a group that is usually unhampered by any prejudices or aspirations. Such a chamber music program would constitute community service at its best and individual satisfaction at its highest.

With these thoughts in mind then, we have reviewed suitable music for this purpose.

### Ensembles

Selected Duets for Violin—Volume I and II. Compiled, arranged and edited by H. S. Whistler and H. A. Hummel. Pub. Rubank. Price \$1.00 each.

Both volumes are in score form. Many teachers feel this makes for easier reading and rehearsing. Well edited for bowing; few fingerings.

Volume I—Contains 17 first position duets, with none longer than two score pages. Duets by Hohmann, Pleyel, Kalliwooda, De Beriot, and Erchberg, many of which have been out of print for years, are contained in

both volumes. Many of the Duos contain double stops. Grade 2 and 3.

Volume II contains 16 short first position duets. Here again, music which has been out of print is made



NOW  
**ALIGNED**

FOR STUDENTS, TOO!

Kay cellos are now available in new lightweight models that are especially aligned for grade schools and high school students... as well as for professional players. Student series "60" cellos conform to specifications developed by leading MENC String Committee members and are available in 4/4, 3/4 and 1/2 sizes. They're easier to learn, easier to play! Write for free folder. Kay, 1640 Walnut Street, Chicago 12.

Pirastro  
**WONDERTONE**  
String of the Masters

available  
Alard a  
volume  
I in d  
rhythm

Violin M  
piled, a  
Whistler  
Rubank

Thirty  
various  
Baroque  
posers  
elli, T  
rillo, C  
and Vie  
Fingeri  
will pr  
Grade 4

Fiddlers  
J. M.  
Hawkes

Twelve  
nicely  
the 1st  
book is  
part to  
Oberon  
Minuet  
from th  
Andant  
(Tschu  
are inc  
volume

We a  
that th  
publish  
Co., Le  
United  
lishing  
nue, S  
ning to  
voted  
ters, r  
use un  
music  
ures a  
follow  
of the

Buxteh  
Sonata  
Third

Com  
this w  
the tv  
second  
with  
range  
of the  
and d  
It is u  
is not  
serious  
of the

Buxte  
nor, C  
\$21. S

The  
The c  
ability



available. Duos by Dancla, Mazas, Alard and others are included. This volume is more advanced than Book I in double stopping, bowing and rhythm. Grade 3-4.

**Violin Masters' Duet Repertoire—Compiled, arranged and edited by H. S. Whistler and H. A. Hummel. Pub. Rubank. Price \$1.25.**

Thirty-nine duos (score form) in various positions by well known Baroque, Classic and romantic composers for the violin (including Corelli, Tartini, Vivaldi, Viotti, Fiorillo, Campagnoli, Spohr, Paganini, and Vieuxtemps. All are well edited. Fingerings for positions are clear and will prove helpful to the student. Grade 4.

**Fiddlers Four—Book II. Arranged by J. M. Wettlaufer. Pub. Boosey & Hawkes. Price 90c.**

Twelve short and familiar pieces nicely arranged for four violins in the 1st position. As in Book I, this book is in score form and allows each part to play melody. Themes from Oberon, Austrian Hymn (Haydn) Minuet in G, Bourree (Bach); Themes from the Brahms Violin Concerto, and Andante from the 5th Symphony (Tchaikowsky) as well as folk songs are included in the carefully edited volume. Grade 1-2.

### **Trios Violin, Cello, Piano**

We are happy to inform our readers that the famous **ORGANUM Series** published by **Kistner and Siegel & Co., Leipzig**, is now available in the United States from **Concordia Publishing House**, 3558 S. Jefferson Avenue, St. Louis, 18, Mo. We are planning to review the third series devoted to chamber music of old masters, revised and edited for practical use under the direction of the eminent musicologist, **MAX SEIFFERT**. Measures are numbered for rehearsal. The following contain few ornamentations of the Baroque period.

**Buxtehude, Dietrich (1637-1707)—Sonata in D, Opus 2, #2. Organum Third Series #6. Score and Parts \$1.00.**

Composed in his 60s, Buxtehude in this work gives equal prominence to the two stringed instruments. The second movement is a lovely Arietta with seven variations. The violins range includes the 3rd position. Much of the cello part is in the tenor clef and demands higher position playing. It is unfortunate that the figured bass is not given in this series; for the serious student might profit by study of the realizations. Grade 3-4.

**Buxtehude, Dietrich—Sonata in E Minor, Opus 1, #7. Organum Third Series #21. Score and Parts \$1.00.**

The violin includes the 3rd position. The cello part demands good reading ability in the tenor clef. The presto

is jolly. Grade 3-4.

**Erlebach, Philipp H. (1657-1714). Sonata in E. Minor—Organum Third**

**Series #5. Score and parts—\$1.00.**

Movements are Adagio, Allegro, (Turn to Page 57)



*Everything Known in Music*

## **DO YOU KNOW**

of the many services available to you at Lyon & Healy.

- Counseling service on string teaching and equipment
- Use of Lyon & Healy Hall for string teacher's meetings
- Reports on American String Teacher Association activities
- Convenient rental plan of instruments for schools and students
- Use of fine violins for students' solo performances
- ... plus many more.



**LYON & HEALY** 243 S. Wabash Ave., Chicago 4, Ill.

Please send me:

Complete list of Services Available ☐ Illustrated catalog "Student String Instruments" ☐

Name.....

Address.....

Be sure to read the interesting string article in this issue by our own Mr. Otto Leppert.



*"To make the 'Hot Canary' really fly I insist on . . .*

*Pirastro Wondertone Strings!"*

*Florian Ja Bach*

**Use PIRASTRO WONDERTONE CHROMIUM STEEL . . . the "Ultra Sensitive" string**



**NEW FREE 1954 SUPRO CATALOG NOW AVAILABLE**

**SUPRO & NATIONAL GUITARS by VALCO MFG. CO.** 4704 W. WALTON CHICAGO 51 ILL.

As fine  
as human hands  
and  
modern machines  
can make them



... acclaimed by "pro"  
artists, teachers,  
students!

A DEALER SAYS: "Incidentally, the young man I have teaching for me, is very enthusiastic about the 'WHITEHALL' trombone. He is considered to be the best trombone player and teacher in these parts. In fact, I thought I was going to lose him Saturday, as Hollywood called him, and he was offered a job with Tammy Dorsey. . . . He likes the 'WHITEHALL' better than most of the trombones priced much higher . . ."



**DAVID WEXLER & CO.**  
Distributors  
1243 So. Wabash Ave., Chicago 5

Try these brands at your favorite shop . . . or write for name of nearest dealer



By Daniel Martino, A. B. A.

### The Christmas Concert

Because there are very few band conductors who are able to find the time necessary to practice enough to remain artist performers on their major instruments, the conductor of the average band must look upon his conducting as his performing medium. Therefore, the same care and preparation must go into concert planning as would otherwise go into the preparation of a solo recital.

It is absolutely essential that the conductor himself be familiar with all the musical terms, Italian, German or French as they may sometimes be. His own absolute familiarity with these terms' meanings in a general way, and with their special meanings as used by individual composers may be considered a necessity if he is to instill in his student musicians a like knowledge. Even though this process may sometimes be time consuming, each musical term should be clearly defined as it occurs in the literature being played. Only by painstaking attention to this detail can an adequate familiarity with these terms be developed in the students. No high school bandsman should complete his band experience without having acquired this knowledge.

Too often there are cases of a conductor appearing on his podium for a rehearsal without having spent the hours in detailed preparation which are necessary to make that rehearsal a complete success. First, there is the matter of editing. Rarely will a stock arrangement of any number be ideal for a specific band. It is necessary for the conductor to spend time and effort in carefully editing any concert number so that it will fit his own band. There are times when a solo instrument (often one of the double reeds) is either lacking in his instrumentation, or the player is too weak and inexperienced to undertake a fairly difficult solo passage. Here common sense and a sound knowledge of instrumentation stand in good stead. It may be necessary to give the solo passage to a substitute instrument. (For example, musically satisfying results have often been attained by giving an oboe solo to muted trumpet or a bassoon passage to baritone or tenor saxophone.) There are, of course countless substitutions and alterations which can be made, without detracting in any way from the effectiveness of the number being

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

played. The importance of careful editing cannot be stressed too much. The very success of a concert may hinge upon this factor.

Secondly, the use of a full score cannot be too strongly urged. The piano scores which accompany some of the "C" and "B" sets of instrumentation are never adequate. It is true that a full score will need more study, and that the art of reading from a full score demands practice, but it is time well spent. Only with the full score before him can the conductor know without question what each player should be doing. The use of a full score will eliminate

**Hamilton**

No. 29  
Attractive  
circular base  
and adjustable  
steel desk.

**\$13.90**  
Each

**THE OLDEST  
AND Best  
NAME IN  
MUSIC  
STANDS**

COMMENDED  
BY THE  
NATIONAL  
SERVICE BUREAU OF  
PARENTS  
MAGAZINE

**KRAUTH & BENNINGHOFFEN HAMILTON, OHIO**

a great deal of time otherwise spent in tracking down mistakes. In connection with the score it might also be wise to check the individual parts against the score before they are placed in the folders. In this way, more time may be saved, as any discrepancies between parts and score can be discovered and corrected before the music is placed in the hands of the players.

Once the repertoire to be performed during the year is decided upon, the conductor should carefully work out the interpretations which he desires to use for the various numbers. In the case of transcriptions of some of the standard, classical works, several interpretations by well known musical authorities should be carefully studied. It is possible that the conductor will wish to base his own interpretation upon one of these. In no case, however, should the band conductor slavishly "ape" the interpretation of some other conductor without inserting into the interpretation those little changes and ideas which will make the number being played more his own.

In planning the program for the pre-Christmas concert, which will probably be the first public appearance of the year for the high school concert band, great care should be taken to choose a program which will offer variety, but variety without tawdriness. There are many fine original works for concert band, and it is not necessary ever to fall back on some of the trite pot boilers that flood the market. The old criticism of transcriptions usually arises in connection with choosing a program. There are many fine transcriptions available, and there is one criterion for judging a transcription—is it effective for the medium of the band? If it is, and is sincerely and carefully done, it is in good taste to use it. If not, avoid it like the plague. Many of the works transcribed for band are not suited to the medium, and no matter how great the composition may be considered in its original medium of performance, if it does not fit the band, do not use it. Bach transcriptions nearly always are extremely well suited for the band. The organ, for which most of his works were originally composed, is essentially a wind instrument, and the Bach works are far more effective when played by a band than by an orchestra.

The art of program building should be carefully studied in preparing a concert. It should be remembered that high school bands often contain a majority of fairly inexperienced players, and the more difficult and lengthy works should be programmed during the first half of the concert, while the players are fresh, and before their lips have begun to tire. Listening is an art too, and the desires and comfort of the audience

**Wenger**  
**RISERS**



**FOR ANY SIZE BAND . . .**

**ANY STAGE or ARRANGEMENT**

Custom-built to fit your band. Sturdy. Safe. Guaranteed. Set up fast . . . take down quickly . . . store compactly. Also combination risers and portable stages for any event or performance. New 1954-55 catalog illustrates many types of risers, portable stages, sousaphone chairs, variety shows, and other items.



**Folds down smaller  
than any other  
riser!**

**STORE  
COMPACTLY!**

Exclusive "Down the Middle" fold  
cuts storage space in half. Wenger  
risers fold into sections

**ONLY 2 FEET WIDE**

**Wenger . . . Top name in risers!**



**FREE  
CATALOG**

write for yours today!

**Wenger**

**MUSIC EQUIPMENT CO.**

RISERS • PORTABLE STAGES • SOUSAPHONE CHAIRS  
16 Wenger Bldg. Owatonna, Minnesota

## THIS AMAZING NEW AUDIO and VISUAL TUNER Meets Every School Budget

The Audio and Visual Tuner is a precision electronic pitch analyzer, designed to eliminate guesswork in tuning musical instruments. The audio stage produces a constant A-440 and B $\flat$ -466.2—eliminating the need of tuning bars or forks. The visual stage is an added means of checking the accuracy of the audio comparison.

THE AUDIO AND VISUAL TUNER IS THE ANSWER FOR THE TUNING-UP PROBLEM OF EVERY MUSICAL ORGANIZATION. HIGHLY BENEFICIAL FOR EAR TRAINING.

**STABLE**—Factory adjusted to maintain an accurate concert A and B $\flat$  indefinitely with normal handling.

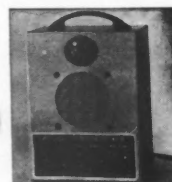
**ADJUSTABLE**—Equipped with individual adjustments for both the A and B $\flat$ .

**COMPACT**—Metal cabinet 4 1/2" x 6"

**CARL FISCHER, INC.** • 306 South Wabash Ave., Chicago 4, Ill.  
*Distinguished Service in Music Since 1872*

**RETAIL**

**\$49.50**



18" with 6' cord that can be used in any 110 volt AC outlet.

**DURABLE**—High quality component assures long, trouble-free service.

**ACCURATE**—Electronic eye will detect the slightest off tune condition.

**PEERY**  
**Products**  
**Co.**  
**FOLDING**  
**RISERS**  
BOX 8156 PORTLAND 7, OREGON

**CLINTON**

Member—N.A.T.A. 35th Year

**TEACHERS' AGENCY**

If it is a position in the Midwest, West or Alaska, we can find it for you. Enroll Now.

706 South Fourth Street Clinton, Iowa



should also be taken into consideration. The second half of the concert should be not only shorter than the first half, but generally lighter.

Many concert band conductors follow the practice of using fine marches as encores, rather than as part of the actually programmed concert. It would seem that the average audience leaves a band concert feeling unfulfilled, unless they have heard one or two marches. This is a strange enigma, as a concert audience would not feel deprived of its rights if an orchestra did not include a Strauss waltz in each concert, or if a vocal quartet completed a performance without the singing of *Sweet Adeline*, but the march and the band have become an inseparable duo in the minds of the average concert goers. Perhaps this may be explained by the fact that the concert or symphony band is still a medium in its infancy, and the public has not learned yet to distinguish it from its immediate predecessor, the military brass band. A march can be a stirring, spine-tingling thing, and

it is regrettable that, with the immense march literature available, the same old war horses are played over and over again. Some of the most thrilling marches are those which are rarely heard. It would behoove the conductor to make a search for such marches and to use them sparingly.

Care and thought given to the preparation of the first concert of the season will pay tremendous dividends in the months to come; it will raise the morale of the performing group, whose members will sense a thrill and pride in having participated in a fine musical experience; it will send away an audience full of enthusiasm, listeners determined to come to hear the next concert. Performances of this kind are the ones that will maintain the high standards of artistic achievement that band conductors and band lovers are constantly striving to attain, and will raise the prestige of the wind band to new levels in the future.

Good luck at the beginning of the

concert season, and a very Merry Christmas to all!

THE END

## The Band Stand

(Continued from Page 42)

self will have a chance to register your opinions on which sound you wish from any given instrument. And in addition you will have the thrilling performances by the Eastman Wind Ensemble. What more could you want! (The complete program follows: if possibly made available before press time)

Our Secretary-Treasurer writes that he will be on hand to meet all new members and greet all former members as well as to receive their payment of \$5.00—our annual dues. If for any reason you can't attend better send your dues now to Charles Minelli, Ohio University, Athens, Ohio. Nuf-sed!

### A MESSAGE WORTH READING . . .

To My Colleagues in the CBDNA:

"I take this opportunity to call your attention to the Chicago Debut of the Eastman Symphonic Wind Ensemble. We have undertaken a professional tour to Chicago in order that we may be of service to the Conference at its 8th National Meeting at the Conrad Hilton on the 17th and 18th of December.

"The program which we shall play at Orchestra Hall on Friday night, December 17th, at 8:30 (following the banquet) is attached. Prices for admission will run from \$2.00 down, with a \$1.00 student admission for area or Mid-West Clinic high school musicians. These tickets will be on sale by mail order from The Orchestra Hall Box Office six weeks prior to the concert, and thereafter at the box office.

"Your patronage of this important event in our career will afford us the pleasure of performing for you and offer you the opportunity of hearing The Wind Ensemble in a marvellous hall and in the flesh. No recording has yet captured the full range of music's beauty. One must be in the room and contribute his presence where music is made to furnish that elusive ingredient. Those of you who have enjoyed our Mercury Recordings will, therefore, be all the more interested in what you will hear.

"We shall play for the Saturday Conference session of new and original music and anticipate that pleasure and responsibility most sincerely. I look forward to the Chicago meeting with its theme, *The Science and Art of Music*, with a particular interest and take pleasure in the thought that we shall all meet together once again.

Cordially yours,  
Frederick Fennell, Conductor"

THE END

## NOW AVAILABLE—

from the Don Gillis Symphony No. 1 for Band

2nd Mov't.—The Pleasant Years

3rd Mov't.—Uncle Walt's Waltz

Full Scores \$3.75

Full Band (Incl. score) \$8.75—Set of 2 Mov'ts \$15.00

Sym. Band (Incl. score) \$10.00—Set of 2 Mov'ts \$18.50

at your local music dealer or write

**EDUCATIONAL MUSIC SERVICE, INC.**

147 West 46th St., New York 36, N. Y.

## CINCINNATI CONSERVATORY OF MUSIC

WILLIAM S. NAYLOR, Ph.D., Director and Dean of Faculty  
Graduate: M.M. Degree. Undergraduate: B.M. and B.Sc. Degrees.

A distinguished music school offering expert instruction with artists of the Cincinnati Symphony Orchestra and professional studies at the University of Cincinnati.  
Address Registrar, Dept. S.M., Highland Ave. & Oak St., Cincinnati (19), Ohio

**Musical Instrument Exchange**  
Rebuilders and Dealers in Band Instruments  
A. J. (BILL) JOHNSON  
76 Division Ave., So., Grand Rapids, Mich.

DEALERS IN  
THE WORLD'S FINEST BAND INSTRUMENTS  
VIOLINS — CELLOS — STRING BASS  
PERCUSSION INSTRUMENTS AND  
ACCESSORIES  
PRICED TO FIT EVERY BUDGET

Send for catalogue on  
new and rebuilt bargains

50 years of experience in  
repairing brass, reed &  
string instruments.

## — B A R G A I N S —

in band instruments and band instrument repair. Get our prices. Tell us what you need. You have to be satisfied before we are.

**BLESSING'S MUSICIAN SUPPLY & REPAIR**  
Elkhart, Indiana

## ROLLITE

**BLACKLIGHT PRODUCTS**

Fluorescent Lacquers, Fabric Solutions, Blacklight Materials and Equipment for Your Stage or Half Time Shows.

418 TUSC. ST. W. CANTON, OHIO

register  
and you  
nt. And  
thrilling  
Wind  
d you  
m fol-  
le be-

writes  
meet all  
former  
e their  
dues.  
attend  
Charles  
Athens,

NG ...  
NA:

to call  
Debut  
nd En-  
a pro-  
order  
e Con-  
ecting  
th and

all play  
night,  
ing the  
or ad-  
down,  
on for  
school

be on  
Orches-  
s prior  
at the

portant  
us the  
ou and  
neering  
vellous  
ording  
nge of

in the  
resence  
sh that  
ou who  
Record-  
e more  
ear.

aturday  
d orig-  
pleas-  
ncerely.  
o meet-  
nce and  
r inter-  
thought  
er once

ctor"

ber, 1954



## Let Me Answer Your Flute Questions

A Continuation of this Column written for last November School Music.

### Second Column: First Lessons for the Beginner

#### TONGUING

In most instances the natural—and mechanically correct—form of tonguing is to let the tongue open and close the orifice (opening) between the lips. Make sure that the tongue does not strike with too much force, and never to the extent that the tongue protrudes. However, in the low register, from your low A flat down to low C—middle C on the piano—this form of tonguing is not practical, and that, for the reason that a smiling position of the lips must be assumed in order to produce a full round beautiful tone. It is unnatural to tongue in this fashion with a smile on the lips. For example: Just assume a smiling position and then try to say "too". Even if it were possible, the disturbance to the lips by being touched with the tongue has a decided tendency towards destroying the tone. So! From about low A flat down to the low C, we must use an attacking syllable of "De" as used in the work Deck.

#### BOOKS OR METHODS TO BE USED

Quite naturally we feel that the Book I by Rex Elton Fair, is the finest to be had for the beginning student, otherwise we should have never written it. At the very beginning, it points out the necessity of the student learning to read the notes accurately and rapidly. To be used for this purpose there is a complete Major C scale showing the names of all the notes for complete range of the flute. High C# and D being the exceptions.

Following this scale with all notes named, it continues with the old familiar F-A-C-E and with E-G-B-D-F. Note: Every good boy deserves fudge. Not "does fine". Ha. From there on is a whole page of notes to be read by name, covering the full range of the instrument. Next comes quite detailed statements as to Tone Production, The Embouchure, Tonguing, trying for a tone on the Head-joint only, Flute Assembled, but supported by the right hand from the lower end of the Foot Joint, playing with fingers of the left hand only, the notes G-A-B-C. Following that, both hands may be used.

#### FINGER CHART

On page 64 will be found a com-

### By Rex Elton Fair

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

plete finger chart that any young child can learn to read in a few minutes. From there on, each time a new note is introduced, the fingering is given, so that there is no use of consulting the chart at various intervals.

#### DIVERSIONS ADVISED

Even though we have recommended that the student go directly from one page to the next in this method, it is of course well to seek diversions to be exercised between the pages. For this purpose we have written several solos with piano accompaniment. These solos are interesting and of such musical form that they may be used as program numbers, even by professional flutists. Here they are:

Minuetto in Old Style (pages 62-63)  
Method Book I.....Rex Elton Fair  
Valse di Encore (pages 36-37)  
Method Book II.....Rex Elton Fair  
The Woods Serenade.....Rex Elton Fair  
Bourree .....Rex Elton Fair  
Tarantella .....Rex Elton Fair  
Menuet No. 2.....Rex Elton Fair

Then there is a book of "51 Masterpieces for Flute and Piano." This is published by the Belwin Co. of New York. To be sure, they are all transcriptions, but very well chosen. The piano accompaniments are simply arranged so that anyone with the slightest knowledge of the piano keyboard can play them. Rather badly done in spots, but for the most part, very acceptable. These solos makes it possible for the young student to enjoy playing with the piano, and to be associated with Mommy, Daddy, Brother, Sister and other friends, even though none of them might be highly accomplished accompanists.

#### TWO FLUTES UNACCOMPANIED


Duos Progressive—Terschak.....Grade 1  
.....Grade 1  
Studies in Canon Form (6)—Saro.....Grade 1  
Six Petits—Gariboldi.....Grade 2  
Book 1 (25 Easy Duets)—Koehler.....Grades 2 - 3  
Above published by Cundy-Bet-  
toney Co., Boston 36, Mass.

#### MERRY CHRISTMAS

Here is hoping that each and every one of our readers may enjoy a very Merry Christmas, a Happy and Prosperous New Year and that the whole Holiday Season may bring you such Encouragement and Joy as to prompt you to great successes in your particular field of activities. We are hoping that the New Year of 1955 will be a "Winning One" for "you all". Sincerely yours, Rex Elton Fair.

THE END

Choice of the Virtuoso



**Artley**

**America's  
GREATEST NAME  
in Flutes and Piccolos**

**D. & J. ARTLEY, INC., Elkhart, Indiana**

*The Haynes Flute*



Wm. S. Haynes Co.  
SOLID SILVER FLUTES — PICCOLOS  
10-14 Piedmont Street, Boston 16, Mass.

INSTRUMENTS OF QUALITY  
BY ONE FAMILY  
FOR FOUR GENERATIONS

# Story & Clark PIANOS

USED IN HUNDREDS OF  
SCHOOLS, COLLEGES  
AND CONSERVATORIES





**silv-r-reed**

TRUE OBOE TONE

OBOISTS—double reed  
playing at single reed  
saving. only **\$9.95**  
each

Reeds 25c ea. (6 per pkg)

**LINTON**  
MFG CO INC  
ELKHART, INDIANA

New...  
ligature clips on like  
a ring and holds  
single reed firm—quick  
to change and adjust

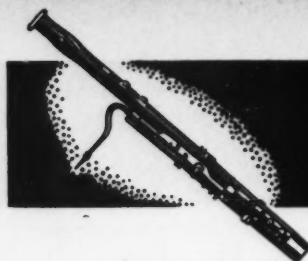
SOLD THROUGH MUSIC DEALERS (if unable to supply write direct)

**PLEASE MENTION THE  
SM WHEN WRITING**

Choice of top drummers

## Amrawco

AMERICAN RAWHIDE MFG. CO.  
TOP QUALITY DRUMHEADS



## The Double Reed Classroom

By Bob Organ

### Greetings!

May I take this opportunity to express the good old fashioned wish for the holiday season—May you all enjoy a happy and a very Merry Christmas.

### Music for the home

As all of you know, or surmise, by this time, I have spent most of my life in music—either in professional playing or teaching—I can remember no time of the year that I enjoy more than the holiday season. There is a great deal of music dedicated to this season which is performed publicly every year by your band, orchestra, choral group, etc. In these activities we all take part. However, I personally, have found much enjoyment and pleasure during this season in getting together with some of my "old cronies" and their families for an evening. We usually wind up just playing Christmas carols, hymns, our favorite Christmas songs, or any music we feel we would like to play, appropriate to the occasion.

These musical get togethers can develop into a problem instrumentally—by this I mean, possibly not all of your close friends play double reed instruments. Should any one play B-flat instruments such as clarinet or trumpet, then there is a transposition involved for these instruments. I am certain your band director or private teacher would approve of this transposition as they (clarinet or trumpet) will in time have to learn this transposition as it is a normal one necessary to experience.

As a suggestion to begin with—pick out two or three Christmas carols that you like and transpose these necessary parts in writing—in other words, rewrite the parts for the B-flat instruments. When you see how easy it is you will find yourself doing more of it, because it can be fun as well as educational—in addition to the pleasure and enjoyment you can have at home, or even in your school program, you can also find places in your holiday season programs. Try it—it will be worth while.

In the November, 1954 issue of the *SCHOOL MUSICIAN* I mentioned the possibility of forming a DOUBLE REED ensemble. Should you find enough players of these instruments in your school to form a trio, quartet or even a larger ensemble—get them together. Your band director or private teacher is always ready to help you.

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

### Suggestion

Holiday gatherings seem to require MUSIC. Not serious music or even popular music hits of the year—but music appropriate to the season—music that all may join in making.

Some of the group may love to sing. Let the singers join in the fun and whatever instrumentation you may have—all play. For such informal gatherings it is not necessary to have the traditional woodwind, string or brass ensembles. Just take your favorite Christmas carol—put an instrument, be it brass, woodwind, or string on each of the four parts—soprano, alto, tenor, bass—then group your singers according to their voices—now you have a lead instrument for each of the voices and the whole gang will join in the festivities.

### Holiday Concert

During the season of carols it would be in good taste to play music in concert form at holiday gatherings. Following are some suggested materials which might be used as solos for a holiday concert.

#### Oboe

Concerto in G minor—Handel—IV—Andraud.

Concerto on Theme by Pergolesi—Barbirolli—III—Oxford.


## Lesher

"Tone Perfected"

### BASSOONS

Perfection... of  
more than  
three-score  
years of  
experience.

Write for  
descriptive  
literature  
today



**Lesher** 1306 W. Bristol St.  
WOODWIND CO. ELKHART, INDIANA



Concertino after oboe quartet—  
Mozart-Desportes—V—Andraud.  
Nocturne—Bassi—II—Rubank.

#### Bassoon

Concerto in G minor—Handel—IV  
—Andraud. Transcribed from oboe.  
Andante from first bassoon concerto—Mozart—III—Rubank.

Sonata VI—Sarabande or Menuet  
Alternat:—Galliard—III—McGinnis—Marx.

Galliard wrote six sonatas for bassoon. In each of the six sonatas you will find at least one movement to be appropriate solo material for the holiday season.

It is interesting to note that in 1745 Galliard gave a benefit concert at Lincoln's Inn Fields Theatre, at which were performed his music for the choruses in the tragedy of "Julius Caesar" by John Sheffield, Duke of Buckinghamshire, and PIECE FOR TWENTY-FOUR BASSOONS and FOUR DOUBLE BASSES.

Four Double Basses we often see—but twenty-four Bassoons in one group would be most unusual these days. Galliard would be astounded could he have heard his twenty-four bassoonists performing on present day bassoons with all the modern improvements.

In my recent publication—Educational Series for Wind Instruments—The Bassoon, Performance—Teaching—I have gone into detail about trimming reeds and hurdling the intricacies of intonation on the bassoon. Those early day bassoonists might well have benefited from such information—for "reeds" and "intonation" would form an intriguing subject in

a bassoon choir of twenty-four men.

May I thank individuals and companies for the interest shown in my oboe and bassoon books. It is gratifying to hear from so many of you. Again, if these books are not found in your local music house, have them order for you, or they can be ordered directly from BOB ORGANN MUSIC STUDIOS, 842 South Franklin Street, Denver 9, Colorado.

So long for now. See you next month.

THE END

### Born Is the King

(Continued from Page 20)

time his final words (cue number 40) with pauses between sentences so that all candles will be lit when he finishes.

40. MINISTER: (Continues his remarks.

We pass this light along to others, who in turn share it with their neighbors, until at last we have light. So may we receive the peace of God and by sharing it with others, we will help Him to bring about "Peace on Earth, Goodwill to Men."

41. Wisemen, Shepherds, Children come in nearest exit, taking kneeling positions, facing the manger. Manger lights on until after Benediction.

42. Choir recesses to rear of sanctuary, singing "O Come All Ye Faithful"; audience standing also sings.

43. Benediction. Candles out.

THE END

### EXPERT REPAIRING

Specializing in Oboe and English Horn . . .  
All Woodwind Instruments

REEDS MADE TO ORDER . . . write to:

**KENNETH L. HOLM**

301 Fort Dearborn Ave., Dearborn, Mich.

### Start Your

## BUNDLE SUBSCRIPTION

Only \$1.00 per student

Can be started with as little  
as 10 students and adult subscriptions

Can start anytime

Magazines mailed in bundle  
to one address

**10 BIG ISSUES PER YEAR**

Promotional aids available free  
upon request

Write for "Note to Parent"  
(State number needed)

Address all correspondence to  
Circulation Department

**THE SCHOOL MUSICIAN**

4 East Clinton St., Joliet, Ill.

### Pen Pal Club

(Starts on Page 24)

There is one thing that you kids can give me for Christmas and that is some more new members. We have been doing fine and lets keep up the good work. There are no dues to be paid and no membership fees.

Your Pen Pal Club Coordinator,  
Karen Mack

### Monte Vista Band Takes Div I in Marching

(Starts on Page 22)

Adams State College and marched at their Homecoming.

On October 29th we had a pot-luck supper and party in City Park. Our officers this year are as follows:

President.....Peg Miller  
Vice President.....Nancy Gety  
Secretary-Treasurer.....Juanita Schmut  
Senior Rep.....Bernard Stienert  
Junior Rep.....Janet Worth  
Sophomore Rep.....Bobby Glatz  
Freshman Rep.....Bill Sharp  
Junior High Rep.....Gary Fleming

## FOR FAST ACTION

LOOK  
FOR THE  
RED CAP



**BUESCHER**

## KEY OIL

• New grade—tested, perfected. 100% pure.

• 1 or 2 drops keep keys friction-free

• For saxophones and all woodwinds.

• Kingsize 35c bottle.

**BUESCHER**

ELKHART, INDIANA



**SPREADS FARTHER  
LASTS LONGER**

## HOLTON OIL

Superior spreading power, slower evaporation, uniform consistency—Holton Oil tests best for easier, speedier instrument action.

No. 1—Trombone Slides  
No. 2—Valve Instruments  
No. 3—Fine Mechanisms

25c with swab applicator  
30c with dropper

**BUY IT AT  
MUSIC DEALERS EVERYWHERE**

## Bound Volume No. 25 Now Ready

Every issue from September 1953 to June 1954 beautifully bound in heavy red cloth covers with gold embossed title. Available to Directors, Students, and Librarians.

**Only \$4.95**

A limited number of Vol. 23  
and 24 still available.

Order direct from

**THE SCHOOL MUSICIAN**

4 E. Clinton • Joliet, Ill.



## DALBEY'S OILS

Have been serving  
the most critical  
musicians for over  
**50 YEARS**

For Trombone  
or Valves  
With Dropper

Your Music Dealer  
Will Supply You

AN EXCLUSIVE NEW FABRIC TO GIVE  
BAND UNIFORMS NEW DISTINCTION—

## CRAD-O-CORD

Craddock proudly presents **CRAD-O-CORD**  
... an entirely new uniform fabric.

Compare **CRAD-O-CORD's** outstanding  
features:

- Developed specifically for band uniforms
- Superior 100% virgin wool worsted
- Popular weight, luxurious feel
- Drapes perfectly for smarter fit
- Retains shape ... holds press longer
- Finer weave assures longer wear
- Variety of popular colors

**CRAD-O-CORD**, developed in cooperation  
with a leading worsted mill, is a Craddock  
exclusive ... another example of the lead-  
ership that has made Craddock Uniforms  
the Choice of Champions for 75 years!

**CRAD-O-CORD** is available  
for immediate delivery for  
both new and replacement uni-  
forms. Write for complete  
information ... and if you  
don't have a copy of **THE**  
**CRADDOCK BANDSMAN** be  
sure to request this practical  
free book filled with valuable  
information for all bandmen.



## CRADDOCK UNIFORMS

From The House of Craddock

CRADDOCK BUILDING

KANSAS CITY, MO.

OUTFIT YOUR BAND WITH



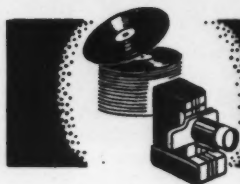
## MAIER-LAVATY UNIFORMS

- top notch styling
- superb quality
- perfect fit

Each uniform is custom-  
tailored. You'll be inter-  
ested in our new range  
of fabrics woven exclu-  
sively for us ... espe-  
cially prepared for band  
outfitting. A letter or  
postcard will bring full  
details, with swatches.



315 S. Peoria St., Dept. SM,  
Chicago 7, Ill.



## Audio-Visual Aids ...

By Robert F. Freeland

### Recordings

**History of Music in Sound. Volume II.**  
**Early Medieval Music up to 1300.**  
**Two 12 inch Red Seal Records. RCA**  
**Victor LM 6015. Longplaying 33 1/3.**  
**\$13.84.**

Volumes II and III have been is-  
sued as a part of the plan for ten  
volumes. The History of Music in  
Sound is aural complement to "The  
New Oxford History of Music". Each  
album corresponds to a volume of  
the "New History" and represents a  
long list of artists.

Volume II contains Byzantine Mus-  
ic, Byzantine and Ambrosian Hymns,  
Pre-Gregorian Music, Gregorian Mu-  
sic, Liturgical Drama, Medieval  
Songs, Early Polyphony, Spanish  
Polyphony: 12th Century, English  
and Norman Polyphany, English  
Dance Tunes and Conductus, French  
Polyphony.

A comprehensive handbook is in-  
cluded in each album, containing the  
periods covered identical with the  
"New History", music score, anno-  
tations, original texts, and transla-  
tions.

**History of Music in Sound. Volume**  
**III. Ars Nova and the Renaissance.**  
**Two 12 inch Red Seal Records in al-**  
**bum. RCA Victor LM6016. Longplay-**  
**ing 33 1/3. \$13.84.**

Both albums are of great import-  
ance to music education in general,  
as, will be the set when completed.  
Volume III contains: French Poly-  
phony, De Machaut; Dufay; Des  
Prez; Ockeghem, Italian Polyphony,  
English Part Songs and Church Music,  
Dunstable; Fayrfax; Taverner, Chan-  
sons of the 15th Century, Netherland  
Church Music, Organ Music, Instru-  
mental Ensembles.

Recorded in England, with Carl  
Dolmetsch Ensemble, Viols of the  
Schola Cantorum. Highly recom-  
mended.

**Yuletide Hymns and Carols. Arnold**  
**Grier, Organist; Sargent, Royal Choral**  
**Society. One Bluebird Classic. RCA**  
**Victor. \$2.98. Longplaying LBC-1044.**  
**45 rpm WBC-1044.**

Dr. Sir Malcolm Sargent conducts  
the Royal Choral Society in a beau-  
tiful program of Christmas Music. An  
inexpensive disc, well performed and  
recorded. Highly recommended.

**Christmas Greetings from Robert Shaw.**  
**The Robert Shaw Chorale, Robert**  
**Shaw, Conductor. One RCA Victor "45**  
**rpm extended play "Red Seal Single**

Send all questions direct to Robert F.  
Freeland, Helix High School, La  
Mesa, California.

**Album". ERA 225. \$1.58.**

Although 45 rpm, the extended play  
records give an added amount on  
each disc. The contents includes:  
Good King Wenceslas; The Boar's  
Head Carol; Christ Was Born on  
Christmas Day; How Far Is It to  
Bethlehem; What Child Is This; Mas-  
ters in This Hall; Break Forth, O  
Beauteous, Heavenly Light (From  
"Christmas Oratorio").

**Merry Christmas from Robert Shaw.**  
**The Robert Shaw Chorale, Robert**  
**Shaw, Conductor. One RCA Victor "45**  
**rpm extended Play "Red Seal Single**  
**Album". ERA-226. \$1.58.**

I Saw Three Ships; O Tannen-  
baum; Allon, Gay Gay Bergeres; The  
Holly and the Ivy; March of the  
Kings; Here, Mid the Ass and Oxen  
Mild; Touro-Louro-Louro.

**Is There A Santa Claus? The Royal**  
**Choral Society, Sir Malcolm Sargent,**  
**conductor. One RCA Victor 45 rpm ex-**  
**ended Play "Red Seal single albums."**  
**ERA-227. \$1.58.**

"Is There A Santa Claus?", "God  
Bless Us Everyone" (Charles Dic-  
kens) with Lloyd Nolan, and "Hark!  
The Herald Angels Sing" by Men-  
delssohn.

**Christmas Hymns and Carols Volume**  
**I. The Robert Shaw Chorale. One 45**  
**rpm extended red seal two-record al-**  
**bum. RCA Victor ERB243. \$2.99.**

O Come, All Ye Faithful; Luther's  
Cradle Hymn; God Rest Ye Merry,  
Gentlemen; Joy to the World; It  
Came Upon a Midnight Clear; Angels  
We Have Heard On High; Conventry  
Carol; Carol of the Bells; Lo, How a  
Rose E'er Blooming; Go Tell It on  
the Mountain; Oh Little Town of  
Bethlehem; Silent Night; We Three  
Kings; The First Noel; Hark, The  
Herald Angels Sing; O Come, O  
Come, Emmanuel; I Wonder As I  
Wander; Echo Hymn; Wassail Song;  
Deck the Halls.

**Christmas Magic: Hugo Winterhalter**  
**and his Orchestra and Chorus. One 10**  
**inch Longplaying disc LPM 3132.**  
**\$3.15.**

The contents includes "White  
Christmas", "Winter Wonderland",  
"I Saw Three Ships", "Wassail Song",  
"Carol of the Bells", "Away In a  
Manger".

Hymns and Anthems. University of Redlands Choir. J. William Jones, Conductor. Charles D. Smith, Organ. One 12 inch Columbia Masterwork disc #ML 4866. LP, \$5.95.

Recorded at the Memorial Chapel, University of Redlands (Methodist University, Redlands, California, 1952-1953. Sixteen hymns beautifully sung. The contents includes: "Jesus, Meek and Gentle Words"; "Breathe on Me, Breath of God"; "Praise to the Lord"; "Magnificat in B minor"; "Jesu, Grant Me This I Pray"; "O Darkest Woe"; "Bow Down Thine Ear". Choral singing at its best. This album will be welcome in home and in school. The acoustics in this auditorium are excellent. A picture of the college group and notes are contained on the disc jacket. Highly recommended.

Christmas Carols on the Organ. Virgil Fox, Organist, playing the organ in the Riverside Church. One RCA Victor Red Seal LP disc, LM-1845. \$5.95.

Hark! The Herald Angels Sing; It Came Upon a Midnight Clear; O, Come, O Come, Emmanuel; Gesu Bambino; We Three Kings; God Rest Ye Merry, Gentlemen; Angels We Have Heard on High; Angels from the Realms of Glory; Joy to the World; The Snow Lay on the Ground; I Know a Rose-Tree Springing; The First Noel; Oh Little Town of

Bethlehem; Away in the Manger; Silent Night, Holy Night; Christmas. A fine new high fidelity recording.

Christmas Music for Orchestra. Morton Gould and his Orchestra. One 10 inch LP Columbia disc ML 2065. \$4.00. (Also 78 rpm, MM 848. \$5.71).

Serenade of Carols for Small Orchestra; Kings of Orient; The Babe of Bethlehem; Rocking; Green-sleeves; Boar's Head Carol; Patapan; Carol of Service; Come, Love We God; Coventry Carol; The Holly and the Ivy; Irish Carol; God Rest Ye Merry Gentlemen; Wassail Song; My Dancing Day. Suite of Christmas Hymns: The First Noel; Silent Night; O Little Town of Bethlehem; Away In a Manger; It Came Upon a Midnight Clear; Adeste Fideles.

### 16mm Films

Silent Night: Story of the Christmas Carol. One 16mm film, 13½ minutes. Sound. Black & White, \$68.25, color \$137.50. Rental available. 1953. Coronet Films, Coronet Bldg., Chicago, Ill.

Filmed in Austria. Recommended for all school children as well as adults. It visualizes the historical and dramatic factors that contributed to the writing of the Christmas carol in Oberndorf in 1818. The film tells of Father Mohr, the choirmaster who composed the music.

Merry Christmas. One 16mm film. 12 minutes. Sound black and white. \$35.00 Rental. Sterling Films, 316 W. 57th St., New York 19. 1949.

A production of Ambassador Films, presenting the Vienna Boys Choir singing carols as they prepare for a Christmas celebration.

Chantons Noel. One 16mm film. 10 minutes. Sound. Black & White \$30, rent \$1.50; color \$75.00, rent \$3.00. National Film Board of Canada.

French language film. Animation illustrates four French carols sung by a choir. "La Guignolee", Gloria in Excelsis Deo, are among the carols.

### Modern Music Masters

(Starts on Page 33)

Twp. H.S., Waukegan, Ill.; Reynolds Community H.S., Reynolds, Ill.; and Albion H.S., Albion, York H.S., York, and Grand Island H.S., Grand Island, all in Nebraska.

### CORRESPONDENCE INVITED

Anyone desiring a copy of the brochure "What a '3-M' Chapter will do for Your Music Education Program" is invited to write to Alexander M. Harley, President, Modern Music Masters, P. O. Box 347, Park Ridge, Ill.

# UNIFORMS

## Tests Prove "GLORY" Whipcord Best

Comparison with Standard Whipcords  
Important to all who need Fill-ins or  
Complete Set of New Uniforms.

A nationally famous Testing Laboratory reports that "GLORY" Whipcord is not only 24.7% stronger to begin with; it's 35% stronger after lots and lots of wear.

"GLORY" Whipcord was also found to be a 22% better weave, made of finer grade wool, weighing 15½-16 oz. Net Mill Weight even before shrinking and moth-proofing.

Does "GLORY" Whipcord cost more than standard whipcords? No. Is it available in all colors? Yes. A trained Ostwald representative will answer your questions and help you select styles, etc.

Your order receives superb tailoring attention in every detail. And delivery promises are dependable—you receive written confirmations. Phone or write for Catalog C-50 featuring 60 designs. "Fund Raising Ideas" booklet also free on request.

FIRST IN STYLE - FIRST IN QUALITY





for **BRILLIANT STYLING**  
at no extra cost . . .

more and more  
top bands are  
choosing

**STANBURY  
UNIFORMS**

. . . tailored to top quality specifications, with all the money-saving advantages of our exclusive Year-to-Year Fitting Plan.

Before you order new or replacement uniforms, write us for complete information! Free estimates.

**STANBURY & COMPANY**  
DEPT. B, 720 DELAWARE,  
KANSAS CITY 5, MO.



**UNIFORMS  
for  
BANDS  
and  
ORCHESTRAS**

Tell us what you have in mind, and we will submit all necessary sketches.

Our 84th Year—Thanks to You!

**MARCUS RUBEN, INC.**

Harold J. D'Ancona, Pres.  
Dept. O, 625 S. State Street  
Chicago 5, Illinois



**DeMoulin  
Uniforms**



A DEPENDABLE  
PRODUCT—STYLED  
TO KEEP PACE WITH THE  
ADVANCING STANDARDS OF  
OUR NATION'S FINEST BANDS

Our NEW Style Book  
No. 472 in Colors, avail-  
able without charge to

BAND DIRECTORS  
SCHOOL ADMINISTRATORS  
PURCHASING COMMITTEES

NATIONALLY RECOGNIZED AS AN  
AUTHORITY ON FINE DESIGNING, AND  
FOR SOUND MANUFACTURING PRACTICES.

**DeMoulin Bros. & Co.**  
1070 SOUTH FOURTH STREET  
GREENVILLE, ILLINOIS

**I Teach the Solo Brass**

(Continued from Page 39)

the first seven notes while the next six notes are played a little faster. Again the next six notes start a little slower and make an accel. and grow gradually faster, slowing down a little at the two eighth notes preceding the dotted quarter. Then play the next two sixteenth notes slower and very detached gradually growing a little faster for the next eleven notes then slightly retard the next twelve notes a little and take a breath after the long quarter. The next thirteen notes are played with a slight accel. as before. Play the next six notes at moderate speed and slow down and broaden out the high G, G sharp and A which follow. Take another breath here and play the next eight sixteenth notes with a little accel. and cresc., then broaden out the high C eighth note and play the last three measures smoothly but not too fast.

The next section, marked "Brillante" and "Allegro" should be triple tongued rapidly but smoothly with a slight emphasis once each measure and with a slight grouping of each two triplets without "digging", or over emphasis. Work for fullness of tone on the last three high notes, A, B and C above the staff.

The next section, marked "Dolce" and "Grazioso" would be played with much style and with a little change in speed here and there throughout the movement. Begin the first two measures not too fast but in a graceful manner. The third and fourth measures should show a slight accel. Begin the fifth measure with feeling and at the original tempo, playing the fifth, sixth, seventh and eighth measures smoothly and gracefully with a little ritard on the last two sixteenth notes. Begin the ninth and tenth measures at moderate speed but with much feeling and expression while the eleventh measure makes a slight accel. with a little ritard on measure twelve. Measures thirteen and fourteen should be animated. Measure fifteen makes slight graceful accel. ending with a fortissimo hold at the last note of the second ending. Make the tempo changes very slight and not enough to break the rhythmic flow.

The next section marked "Slowly" is phrased the same way as the first slow movement following the cadenza except a little more mechanical and with less rubato to give contrast.

The last movement, marked "Allegro" is for technical display and should be played fast, smooth and very mechanical, using one accent to each measure and building up with a loud climax, ending with a powerful high C, which is sustained for eleven counts. I hope you enjoy studying this fine solo as much as I have.

THE END

**PETTIBONE  
BAND UNIFORMS**

Quality—Since 1862



- MADE TO ORDER.
- ALL-WOOL FABRICS.
- COMPLETE COLOR SELECTION AND TRIM DESIGNS.

★

- PROMPT SERVICE.
- REASONABLE PRICES.

Write today for Color Folder and Samples of Materials



**WEAR A  
BAINE UNIFORM!**

Expertly designed; the choice of many bands

100% wool and other fine fabrics

Tailored by craftsmen with long experience

Write for samples and Catalog

Please mention colors and material desired

**LOUIS G. BAINE & SON**  
17 Union Square  
New York 3, New York

AMERICA'S FINEST BELT

**Brite-Life**

Made of KOROSEAL; unsurpassed for beauty and durability. Won't crack, peel, curl; won't scratch or smudge; wipes clean with a damp cloth. Three styles in Bright White or Gold. Unconditionally guaranteed. Order a sample today!

OUT-WEARS LEATHER!



Sam Brown, 3.50  
Garrison, 2.30  
Waist Belt, 1.85

At your supplier's, or order direct  
**MORGAN BELT CO.**  
719 BALTIMORE, KANSAS CITY 5, MO.

## Piano Player in the Band

(Starts on Page 17)

way you can use the Marimba on any melodic or accompaniment passage which will prove effective.

There is a movement on foot right now to persuade publishers to include printed Marimba parts with all suitable numbers and we believe they will do this not long hence. So, let's start now and further improve the band by including piano players playing "The South American Piano."

THE END

## String Clearing House

(Continued from Page 47)

Adagio followed by these four dances; Allemande, Courante, Sarabande, and Gigue. The violin can play all movements, except the Allegro, in the 1st position. The cello, except for a few measures, is entirely in the tenor clef. These compositions could be of great teaching aid in becoming familiar with this clef. Much of the music is playable in the 4th position. Grade 3.

Krieger, Johann P. (1649-1725). Sonata in D Minor, Opus 2, #2. Organum Third Series #10. Score and Parts \$1.00.

The movements are Andante, Presto, Aria d'Invention with nine variations. The violin needs the 3rd position. Again the cello makes extensive use of the Tenor Clef. Grade 3-4.

### Two Violins, Cello and Piano

In the Trio Sonata form, the cello serves to reinforce the bass line of the cembalo so that fewer demands are placed on the cellist.

Corelli, Arcangelo, (1654-1713)—Sonata da Chiesa a tre, Opus 3, #4. Organum Third Series, #1. Score and Parts \$1.50.

Much of the music is playable in the 1st and 4th positions for the cello. Knowledge of tenor clef is necessary. The 1st and 2nd Violins require the 3rd position. There are more rhythmic demands as well as more ornamentation in this work than in the above works. Grade 3-4.

Krieger, Johann P.—Sonata in F, Opus 1, #3. Organum Third Series #11. Score and Parts \$1.50

The sonata is a canon in the unison for the two violins. Movements are Allegro, Adagio, Allegro, Adagio, Prestissimo, and Ciacconetta. Violins require 3rd position. Cello, except for 3 measures employs 1st position. Grade 3.

Purcell, Henry, Sonata IX, The Golden Sonata, Published—Boosey & Hawkes. Score and Parts \$2.00.

The Golden Sonata, probably the best known of Purcell's works, has been arranged for many combinations

of instruments. Benjamin Britten has succeeded in making a realization of the figured bass as "a performing edition for contemporary conditions". He makes no claims of it being a musicologist edition. The Sonata, in five movements Maestoso, Adagio, Conzono, Grave and Presto, comes off well for both the players as well as the listener. First violin requires 3rd position. Second Violin and Cello are playable in the 1st position. Grade 3.

Mozart, Leopold, (1719-1787)—Drei Divertimenti, for Two Violins and Cello. Organum Third Series, #30. Score and Parts \$2.00.

These charming works may serve as a fitting introduction to the father of Wolfgang to many of our readers. The music seems to "fit the hand" of the violinist. It is sheer fun to play as well as it is enjoyment for the

(Turn to Page 58)

## SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER

**\$16.75**

Fine, full-bodied all-year-round rayon gabardines. MATCHED HAND-STITCHED edges. Fully lined. Sizes 34 to 46, longs and regulators. Smart, cool, good-looking, and long-wearing.

Guaranteed against more than 2% shrinkage

**COLORS:** Royal Blue, Powder Blue, Grey, Gold, Rust, Lime, Beige, etc.

We have outfitted fine bands all over the U.S.A. Satisfaction guaranteed!

**Also PLAIDS—\$18.75 • SLACKS \$8.75**

Free sample materials sent on request

**TOWNCRAFT CLOTHES**

752 Broadway, New York 3, N. Y.  
Telephone: GRomeray 7-7652



## UNIFORMS

are NOT expendable but MUST be a sound and lasting investment  
YOU CAN BE SURE THAT EVANS' UNIFORMS

built on  
QUALITY • SERVICE • REPUTATION

for almost 100 years are Dependable Uniforms

**DAD AND GRANDDAD WORE THEM**

When writing for catalog No. 90

please mention material, colors and quantity desired

**GEORGE EVANS & COMPANY, INC.**

since 1860

Philadelphia 6, Pa.

132 North 5th Street



Have You Ordered Your Copy  
of the Concert March

### The School Musician

- Fits Football shows perfectly
- Excellent as Contest March
- Wonderful Festival Finale

#### NOW VOCAL PARTS AVAILABLE

- Use it for combined Band and Chorus Number

Prices . . . Symphonic Band.....\$3.50  
Full Band.....\$2.75  
Extra Parts......20  
Vocal Parts......30

Order today from

**THE SCHOOL MUSICIAN or  
Educational Music Service,  
Inc.**

147 W. 46th St., New York 19, N.Y.

**UNI FORMS by  
FECHHEIMER**



The most complete and finest selection of styles and all-wool fabrics in the U.S.A.

Why worry about details, let our experts help plan your new Uniforms. We have had over 70 years of experience.

Swank style, correct fit, prompt delivery, reasonable prices.

Write for colorfully illustrated Catalog, sample fabrics and prices. No obligation.

**THE FECHHEIMER BROS. CO.**

America's Foremost Uniform Makers  
CINCINNATI 2, OHIO

# Classified

## INSTRUMENTS AND REPAIRS

**SCHOOL BANDS EQUIPPED . . .** Schools buying on quotations or bids. Write today. Unique new rental plan, bonut club, school budget plan, band recruiting manual, movies. Free educational aids. Get a certified rebuilt instrument or a new instrument at a savings. Thousands of instruments and accessories on hand, for immediate delivery. Try the incomparable New Benson and Boosey & Hawkes Band instruments, and Edgeware Clarinets. The prices are reasonable, the quality superlative. Write for latest catalog and instruments on 10 day free approval. Highest trade in or cash allowance for your old or surplus instruments. Meyer's Musical Exchange Co., 454 Michigan Avenue, Detroit 26, Michigan.

**ATTENTION, SCHOOL BOARDS!** Close outs on the following, all brand new. Metal Boehm Clarinet, \$45.00. Wood Boehm Clarinet, \$60.00. Bass Clarinet, \$290.00. Silver flute (plated), \$60.00. Bellfront baritone horn, \$110.00. BBb tuba, \$135.00. Eb sousaphone, \$245.00. French horn (double Bb and F), \$135.00. Snare or parade drum, \$28.00. Used 14 x 28 bass drum (new heads), \$30.00. Covers (zipper), bass viol, \$15.00. snare, \$4.00. Stands, bass viol, \$10.00, sousaphone, \$12.00. Cases, bass—bows—\$8.00. Trumpet (semi gladstone), \$9.00, clarinet \$8.00. For more information, Sistek Music Company, 4628 Broadway, Cleveland, Ohio.

**ATTENTION, PIANISTS!** Acquire skill faster. Workout anytime you feel like it with a Practicing Silencer. Ideal for apartment tenants . . . neighbors not annoyed. Only you hear the notes. Fits spinets or uprights. Only \$9.95. Ten day money back guarantee. Send check now. Limitone Practicing Silencer Company, 5226 Penn Avenue, Pittsburgh 24, Pa.

**FOR SALE:** New and used band instruments. We buy and trade. Cash discount unbelievable. Band Instrument Repair Company, 2500 Grand, Parsons, Kansas.

**GENUINE HECKEL BASSOONS . . .** Mari-gaux oboes. Special Christmas prices . . . terms. Charles E. Gilbert, 2409 N. Royer, Colorado Springs, Colorado.

## REED MAKING

**GUARANTEED REEDS** for Oboe and English Horn by Francis Napolilli, formerly Chicago Symphony. \$1.25 each or \$13.00 per dozen. Mygatt-Napolilli, 4877 North Paulina Street, Chicago, Illinois.

**BASSOON REEDS.** Handmade by first bassoonist United States Marine Band. \$1.25 each. Tested and satisfaction guaranteed. William Koch, 105 Galveston Place, S. W., Washington 24, D. C.

**GUARANTEED PROFESSIONAL OBOE AND BASSOON** reeds. Oboe \$1.75, bassoon \$2.00 postpaid. Free woodwind catalogue. Jack Spratt Woodwind Shop, Old Greenwich, Conn.

## Classified Rates

Minimum ad 15 words, \$3.50 (25c each additional word); 25 words for \$4.50 (20c each additional word); or 50 words for \$6.75 (15c additional word).

## UNIFORMS FOR SALE

**FOR SALE:** Tuxedo suits, singlebreasted, doublebreasted, every size, \$15.00. Fulldress suits, including vest, \$20.00, \$25.00. Shirts, \$2.00. Black graduation gowns (100) each \$4.00. New band caps, 35, black, \$80.00. 38 blue band coats, \$100.00. 20 tan coats, \$60.00. Ten beautiful mess jackets, \$40.00. Orchestra coats, doublebreasted, shawl collars, wonderful value, slightly used, cleaned, pressed, all sizes, reduced to \$6.00, excellent for singing groups, formals, orchestra. Bargains tuxedo trousers, tropical, also woolens, \$4.00. Formal coats, assorted colors, blue, \$8.00. Free lists. Costumes, curtains, clowns. Al Wallace, 2453 N. Halsted, Chicago 14, Illinois.

**FOR SALE:** 65 complete high school band uniforms. All wool whipcord. Purple and gold, singlebreasted coats with gray trousers and purple-gold stripe. Pershing style gray caps with white visor and purple-gold trim included. Any reasonable offer accepted. High School Band, International Falls, Minnesota.

**FOR SALE:** 43 used band coats, single breasted, black with orange trim. 31 orange caps, black visors. Coat sizes suitable for grade school use. Will consider any reasonable offer. Sample on request. Contact Don L. Smith, Minonk-Dana Unit 108, Minonk, Illinois.

**FOR SALE:** 50 wool whipcord orange and gray cadet style band uniforms. Good condition. Drum major and 3 majorette uniforms included. Reasonable price. Contact Herbert N. Beasley, Artesia Municipal Schools, Artesia, New Mexico.

**FOR SALE:** 43 good used single breasted uniforms, Pershing style caps. Dark grey with purple and gold trim. Mullinville Rural High School, Mullinville, Kansas.

**FOR SALE:** 100 band uniforms, made by De Moulin. Best offer. Contact C. J. Shoemaker, Downers Grove, Illinois.

## MISCELLANEOUS

**THE DIRECTOR OF SCHOOL MUSIC.** A highly rated book every music director should have. By Dr. John Paul Jones, \$2.00 postpaid. Conservatory of Music, Albany, Georgia.

## String Clearing House

(Continued from page 57)

listener. Metronomic marks are in the score.

The 1st Divertimento has the violinist trilling like a bird, (The 1st violin part has a trill omitted in the 2nd measure) in the 1st movement. The minuet is charming.

The first movement of the 2nd and 3rd Divertimenti is rhythmically challenging for a performer not at home with this type of music. The metronome indications should be observed. Violins require the 3rd position. Cello up to 2nd position. Grade 3-4.

## You Can Sell Your USED UNIFORMS

Has your band purchased new uniforms in the past two or three years? Have you sold your used set? Did you know that new bands are springing up everywhere that would like to buy used uniforms?

**THE SCHOOL MUSICIAN** is proud that they have assisted hundreds of schools in the past 25 years in the sale of their used uniforms.

May we suggest you place a classified advertisement in the next issue and watch it go to work for you.

## Three Violins, Cello and Piano

Pachelbel, J. (1653-1705)—Kanon and Gigue, Organum Third Series #24. Score and Parts \$1.00.

The Canon is on the unison and becomes a bit involved for a few measures. Since the Canon is in the unison, the passage may be practised by the 3 violins in unison. The Gigue is not a canon but is imitative and short. The violins require 3rd position for the Canon. The 1st violin requires 3rd position in the Gigue. Cello is entirely in 1st position. The 2nd and 3rd violins are also in 1st position. Grade 3.

## String Quartet

Haydn, J.—Allegretto, String Quartet Opus 64, #6. Edited by G. Dasch. Published H. T. Fitzsimmons Co. Score and Parts—\$1.00.

The first movement has been bowed and fingered for school use. Positions and Fingerings are clearly marked; especially the second position. First and second Violins and Viola require 3rd position, Cello the 4th position. Grade 3.

Haydn, J. Menuetto, String Quartet Opus 64, #1. Edited by G. Dasch. Published by H. T. Fitzsimmons Co. Score and Parts 75c.

The second movement has been edited for school use as above. First violin and Cello require 4th position; Second Violin and Viola require 3rd position. Grade 3.

Until next month then, we close this column with our very best wishes for a Happy New Year filled with music.

THE END

A LIFTON CASE MEANS FULL PROTECTION FOR YOUR INSTRUMENT . . . INSIST ON IT . . . LOOK FOR THE LABEL INSIDE THE CASE . . .





sed  
wo  
old  
ow  
ing  
like

AN  
ted  
ast  
neir

ace  
in  
go

on and  
\$24.

n and  
a few  
in the  
actised  
Gigue  
ve and  
posi-  
violin  
Gigue.  
n. The  
in 1st

Quartet  
h. Pub-  
Score

bowed  
ositions  
marked;  
l. First  
require  
osition.

Quartet  
h. Pub-  
o. Score

s been  
e. First  
osition;  
ire 3rd

e close  
wishes  
d with

